



THE BRICK CHURCH AND PARISH HOUSE

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THE BRICK CHURCH
AND PARISH HOUSE

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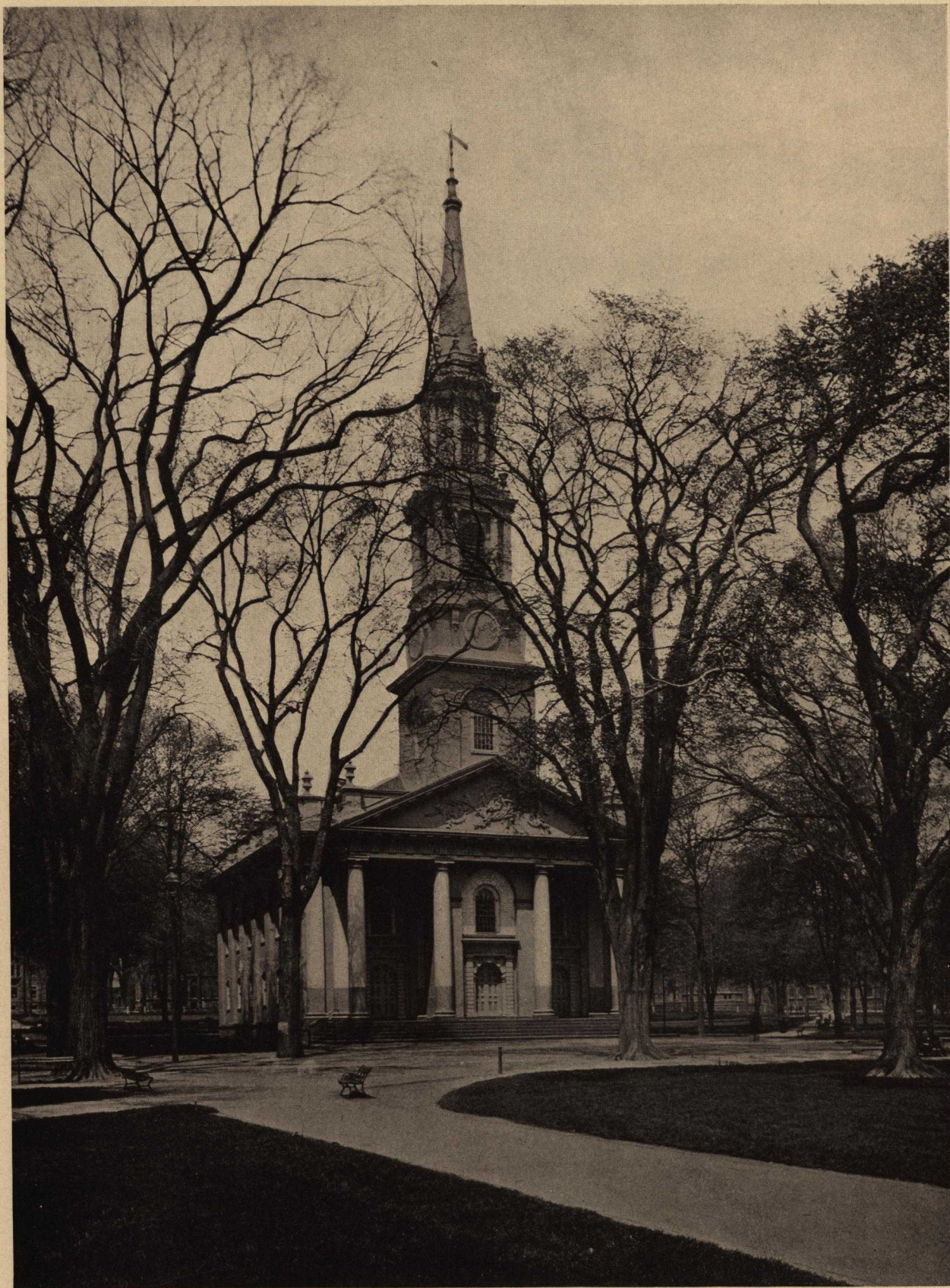
THE
BRICK CHURCH
AND PARISH HOUSE



Presenting
a Collection
of Designs
for Churches
with Articles

1915

HYDRAULIC-PRESS BRICK COMPANY
SAINT LOUIS



CENTER CHURCH, NEW HAVEN, CONN.
ITHIEL TOWN, ARCHITECT
BUILT ABOUT 1814

The Small Brick Church in Architecture

FROM time immemorial, religion has stood for the highest conceptions and ideals of mankind. It has always brought to view, even in its cruder forms, a world higher and diviner than the human world, with its limitations and changes, and one toward which man has aspired as the culmination of his passing earthly career.

It is therefore natural that art, which ever seeks to give form and expression to the highest human conceptions, should reach its loftiest attainments in bodying forth religious ideals. In the mystical, brooding East, as well as in the more alert and practical West, the shrine, the temple, the church, represent the best that man can do in giving to religion a local habitation and a name. Especially in our own Occidental civilization, whether in ancient or modern times, the Greek and Roman temples or the Christian church are splendid evidences of the inspiring motives which religion gives to the creative genius of architecture.

Although in the highest religions, it cannot be thought that the Divine Being dwells in houses which man has builded, yet no conviction is deeper or more tenacious in the human mind than that there should be stated places where the community may gather to express its common aspirations toward higher things. For this not only offers the means of expressing man's sense of dependence upon that Infinite and Eternal Being "from whom all things proceed," but it serves to quiet and abolish the petty selfish strifes of individuals and to unite the whole community of worshippers in the pursuit of one great uplifting ideal.

While there may be pretty general agreement on fundamental religious convictions, it would be altogether too much to expect all men to agree upon details of creed and form. Hence, we have a picturesque variety of religious denominations which satisfy various groups of men of various minds.

This diversity of ecclesiastical need has been an opportunity for architecture. The varied *motifs* that lay in the unfolding idea of Christianity itself as well as in the differentiation of the creed, have given to Christian architecture a richness of variety and a depth of meaning such as the history of the building art can show nowhere else.

It is natural to suppose that a subject dealing with infinity and eternity would require for its art expression vastness of space, loftiness of design, grandure of dimension. And, indeed, the course

of ecclesiastical architecture has produced such majestic structures as those to be found at Rome, Milan, Beauvais, Cologne, or Lincoln, which are indeed fitting emblems of man's religious gratitude and devotion to the Eternal. But small churches as well, such as Or San Michele, at Florence, Sainte Chapelle, at Paris, San Clemente, at Rome, the Church of Brou, at Bourg, France, or Roslin Chapel, near Edinburg, clearly prove how the lofty ideas of religion can find appropriate expression in modest form.

If, however, mere size is not necessary to the appropriate expression of religion, there are at any rate three characteristics that the church, small as well as large, must always have, *permanence*, *truth*, and *beauty*.

The peculiar note that gives to religion its eternal hold on the mind is that it stands for something permanent, in contrast with the shifting world of change, of which in time man tires and from which he would escape. That which passes away, attracts and then eludes our grasp, is unreal. On the other hand, that which remains and can be counted on is real. The invisible values of religion are always regarded real because they are eternal. Hence, any ecclesiastical structure that should lack the character of permanence would be a contradiction. It would deny in its outward form, the very inner idea on account of which it existed, and to express which it was built.

Readers of Ruskin are familiar with his "Seven Lamps of Architecture" and the emphasis which he lays on the "Lamp of Truth." And surely nowhere else is truth more essential than in the building of the church, founded as it must be on the foundations of truth. Materials that lack permanence or are made to appear what they are not; structural elements that are not simply adorned but concealed by ornament; or designs that falsify in their details the central theme, all darken the "Lamp of Truth." The stability, reserve in adornment, and unity of design, which characterizes the best types of architecture are expressive elements of truth that should enter into the building of every church.

Moreover, to be true, the church must be churchly. A club house or a classic temple can not be a church in the proper sense. The club house at best stands for worldly comfort and entertainment; while the church, however, comfortable and joyous its worshippers may be, always

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represents an order of ideas that transcends all human conditions. The life which the Church seeks to cultivate in man never has been, is not, and never can be reduced to the level of human commonplace, and all attempts to do so will simply result in a shallow and fussy humanitarianism. Religion in its highest forms, Pagan or Christian, has invariably recognized its profound aim to be the attainment of a spiritual reality that the daily human life in the world of passing time and sense, does not equal or comprehend. Hence, to be true, the architecture of the church should always convey a suggestion of that "building of God, a house not made with hands, eternal in the heavens."

The Pagan temple has frequently, in the early days of Christianity been transformed into a church, but it did not then and does not now express in truth the Christian idea. It may present admirable principles for all forms of architecture and lay the basis for the human elements in the church, but it has neither the scope nor significance which the richer and fuller spirit of Christianity demands. The truth of material and of form can never permit the structure to suggest anything but a church.

Beauty is the fundamental duty of all art. This principle is based on a profound instinct which Aristotle consciously expressed in saying that art is an imitation of God. An ugly realism is but a photographic reproduction of sordid fact. Realism in the proper sense means a reproduction of truth, and truth in its reality is always beautiful. For truth in its reality is the divine truth or the objective cosmic order of things as it comes from the hand of the Creator.

The Church has always consistently taught that God is not only Love but also Beauty. The divine world to which it points has always been conceived in its truth to be in such harmonious accord that it has not entered into the heart or mind of man to picture its resplendent beauty. It is this sort of final truth about the divine order of things for which the Church peculiarly stands, and in consequence, here, if anywhere, art should aspire toward its most beautiful expression.

And, indeed, we cannot complain that architecture has failed in this regard, if we but recall the facade of Rheims, the nave of Amiens, the dome of St. Peter's, the choir of Lincoln, and a thousand other noble examples.

But in church building, beauty has often been mistaken for lavish decoration, and where simplicity and truth are most required there has been a riot of meretricious ornamentation that concealed rather than revealed beauty. There has

been a shallow feeling that extravagant expenditure somehow added to architectural value, a heresy that is only a little worse than the use of imitations and shams to save money.

For securing beauty in the church building, there is not needed great sums to be spent on vast proportions or rich ornamentation. But there is always needed, in the first place, enough to secure honest material and competent work, and then to employ an artist who thoroughly understands the architectural functions of form and color.

A sense of balance and proportion in the elevations and openings require but the simplest lines and forms, and such a sense will give even to a very modest structure a distinction and individuality of its own. Without it, expense will avail nothing.

Color is one of the subtlest as well as the most indispensable elements in architectural beauty. So much is this the case that a poor or indifferent design may glow with life and meaning if the color harmonies and contrasts have been treated with artistic intelligence, while the most beautiful elevation may lose half its charm by reason of dull flat tones or of glaring incongruous colors.

Color is to the eye what music is to the ear and bears the same important relation to architectural form that music does to meaning. The music in one of Schubert's fine songs would continue to charm us even if the words were the *jejune* drivel of the usual popular song. But add one of Müller's or Heine's fine lyrics, and you have a combination of perennial charm. So, exquisite color in an elevation may cover a multitude of formal sins. But make the color answer to the form in appropriateness and beauty, and you have secured the artistic ideal.

THAT this ideal could be attained in churches of a moderate size, that these churches might be greatly improved in their architecture, and that adequate materials were at hand for such a desirable result, has for sometime been the conviction of the publishers of this booklet. The Brickbuilder Competition offered an opportunity for gathering the best work in design and plan of able architectural draughtsmen throughout the country, and the best of this work, which has received the hearty approval of leading members of the American Institute of Architects, is now presented to those who have at heart the betterment of church architecture.

It is a grave economic mistake and an artistic, if not a moral, sin to suppose that anything may be knocked together for a church, so long as it

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protects the congregation from the weather. And it is as grave a mistake to suppose that the small church must renounce pretensions to the qualities of permanence, truth, and beauty. From the nature of conditions in our country, which grants freedom to every form of belief, the small unpretentious church will always be, in the vast majority of cases, the church built. And it is therefore incumbent upon all concerned to give these churches the highest artistic value.

In a very real sense every man who erects a house owes it to the community, as well as to himself, to make it the best he can. He thus not only benefits himself, but serves the community as well. This duty especially rests upon the Church which is *par excellence* the community house. It is due to the inherent spirit of the Church itself to give its visible form the permanence, truth, and beauty which are worthy of it. Aside from its especial uses, it thus becomes an enhancement of community values, and a perpetual center of refinement and education to the taste of the successive rising generations.

As a material contributing to this end, what can serve the purpose as well as brick! Stone or marble is suitable for large and pretentious structures, but would tend to be heavy and out of character in small churches. Brick, on the other hand, which also lends itself admirably to buildings of great size, is equally suitable for the most modest structures. The reason for this is obviously because of the comparatively small size of the brick units. While these may be laid to produce mass effects in large expanses of surface, they are also admirably fitted to bring out distinctive character in walls of small dimension.

So that, if brick can meet the demands of permanence, truth, and beauty, it may be regarded as an ideal material in the hands of the architect for the small church. There can be no doubt but that it possesses these qualities in the highest degree.

Tried in the fiercest flames, the well burned brick has a permanence that defies the ravages of time. It has been discovered in prehistoric ruins as sound as the day it was made; and it actually preserves for us the oldest recorded historic date. It is the very emblem of honesty, and always stands for what it is worth, a brick.

In the matter of beauty, brick, by reason of its varied colors, especially shines. It presents to the architect the variety of the artist's palette. The most brilliant enameled whites and creams,

as well as dark browns and blacks, with every variety of grays, buffs, and reds between, show the range of color and color-tone that is accessible to the artistic demands of the builder. In addition to the color variation in brick, there are the most delicate changes of shade and tone produced by different surface textures, from the brilliant sheen of enamel to the velvety effects of rough matt.

Then to increase the possibilities of color modulation, the brick may be laid in one or more of many kinds of bond pattern, and greatly enhanced in value by the size, kind, and color of the mortar joint used. Few people realize what a vital artistic point in the wall of brick is the seemingly commonplace mortar joint. Wrongly chosen, it may entirely obscure or ruin what would otherwise be a beautiful brick wall. Rightly chosen, it brings out all the exquisite color and texture beauties of a fine brick, or even redeems a poor one from flat ugliness.

In fact, what with the color and texture of the brick, the bond and mortar joints, the artistic builder has the material at hand for weaving into the wall surface, the rich tone effects of the finest Oriental tapestries. Here then is an opportunity for him to secure a color scheme not only appropriate to any given particular church structure, but to the artificial or natural surroundings which always require considerations,—an opportunity to get away from dull, flat, leaden monotonies, which so much afflict our architecture, and secure some of the variety of interblended polychromes that so much soothe and charm us in nature.

The man well dressed is likely to have a higher sense of self-respect than he would feel in rags or jeans. His clothes give to him a feeling of dignity, kindness, courtesy,—the demeanor of a gentleman; and his associates are inclined to take for granted that he is as he looks. That he does not live up to his appearance, is his fault and not that of his clothes.

In a deeper and more real sense, a man's house ought to express his character, be the emblem of what he stands for in the community; and he is justified in taking pride in its appearance. In a still deeper and more real sense, the church should stand for all these things; and a man should take pride in his church as representing in its outer form and appearance the fitting garment of its inner living spiritual reality, the visible symbol of what the Psalmist finely designates as the beauty of holiness, which it is the essential aim of the church to embody and portray.

Competition for a Small Brick Church and Parish House

REPORT OF THE JURY OF AWARD

THERE is nothing more promising for the future of architecture in this country than the results of such competitions as these. The prizes offered for designs for a small country church and parish house in brick brought a very large number of drawings, and among these over fifty which had the merit that one would expect to find only in the work of men of considerable experience. Yet most of them were submitted by young men. It is, therefore, encouraging for the future.

The most conspicuous quality in the four prize winners is not that they are well planned, nor that the design is pleasing and well rendered, but that they would build well and, in execution, would look probably better than as presented by the drawings.

That placed first is good in plan, well balanced and arranged, good in section, with a nice sense of proportion. The exterior is likewise good, quiet, and restrained. The whole is straightforward and churchly. The only adverse criticism might be that it does not seem the small country church of the program, but rather an important suburban one.

The second prize is awarded to a design which would certainly look better in execution than it does as presented. Indeed, if one grants the author the ability to detail well and oversee his modeling or sculpture, it would be an exceptionally interesting building. Moreover, it is distinctly the small church. The plan is one of somewhat imaginary balance, there being really but slight relation between the two masses. As the exterior shows a good eye for mass and ornament, so the section shows a good eye for proportion.

The third prize, like the first, is North Italian and is handled in a quiet and sure way that indicates good knowledge of the value of contrast in plain surface and ornament and of the accent of *chiaroscuro*. It is even less a small country church than number one, but it is a convincing piece of architecture.

The fourth prize, like the second, has distinct individuality. The designers had a vision of familiar motives and composed and used them in a way to produce a charming originality. In the plan there is a balance between church and parish house equally apparent in plan and elevation, the whole making a delightful composition.

These four designs represent excellent and thoughtful work and are fully entitled to the prizes,

and yet it is hard to draw the line sharply between these and the plans given mention, and between those mentioned and many of those not placed in the honor list. The six mentioned designs are presented as of equal merit.

The church by Davis, McGrath & Kiessling is full of good design within and without and indicates everything accomplished in a simple way with plain materials.

The design submitted by E. Donald Robb is one of the very few with a Gothic motive. Gothic and brick are not very closely associated in the minds of most of us, although Holland abounds in examples. The adaptation of brick to Gothic forms is well understood here.

The design by M. A. McClenahan is peculiar, but good; if we could not play about at times and forget to be serious, none of us would do good work. A man who can design this is an able man.

The design by Jerauld Dahler is simple and restrained, very distinctly the small church as far as its exterior is concerned; but the plan is somewhat pretentious for so small a scale, and the same thing applies to the great coffered vault of the interior.

The design by F. P. Smith and J. H. Gailey is quiet, strong, and dignified, and the church, if it had been twice as long, would have had a very impressive interior.

The design submitted by R. W. Maust is really a small country church, and so simple and restrained as to appeal very strongly. It would look well in execution.

It seems strange that hardly any one chose to follow simple New England, Philadelphia, or Virginia brick churches, and those who did handled the style with far less skill than those competitors who followed foreign types.

There were numerous others interesting for their idea, rendering, or other features, and one hates to pass them by without a word. Perhaps the best general word is that over and over again the jury said it wished it could detail and execute some of the designs; they were so good and needed only a little knowledge about execution to be fine.

R. CLIPSTON STURGIS, *Chairman*, Boston.

THOMAS R. KIMBALL, Omaha.

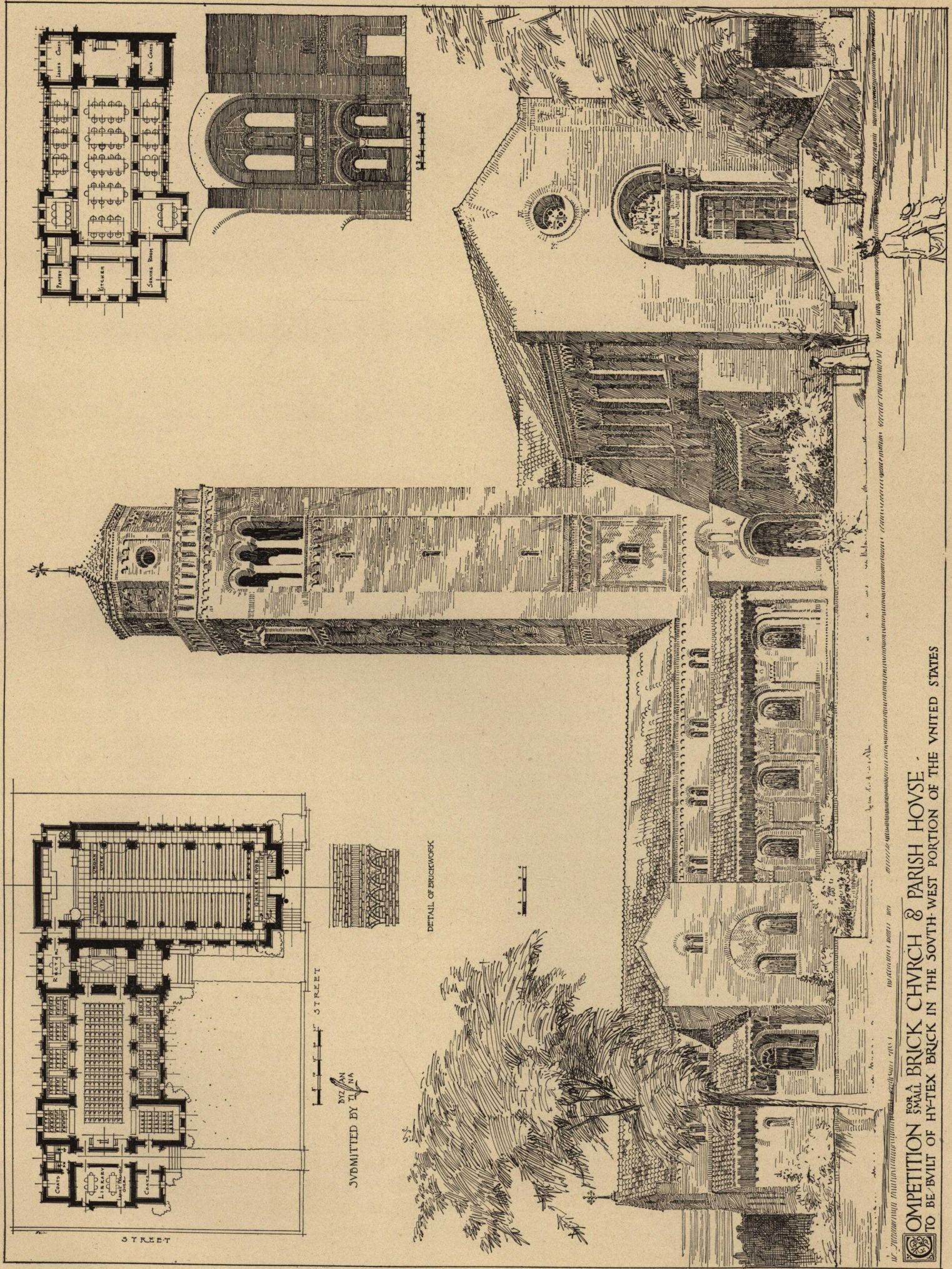
BURT L. FENNER, New York.

JOHN LAWRENCE MAURAN, St. Louis.

C. GRANT LA FARGE, New York.

Jury of Award.

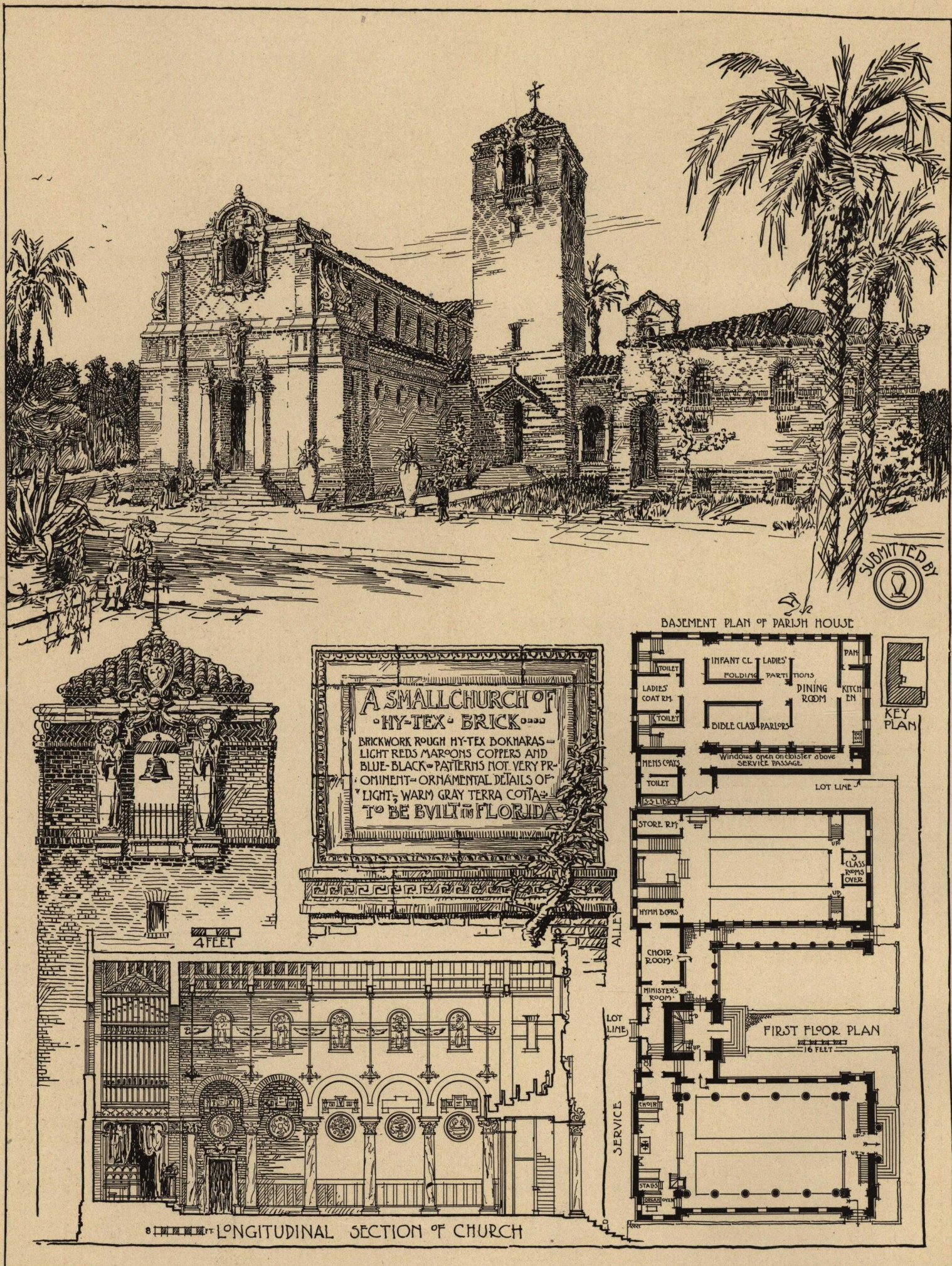
THE BRICK CHURCH AND PARISH HOUSE



COMPETITION FOR A BRICK CHURCH & PARISH HOUSE
TO BE BUILT OF HY-TEX BRICK IN THE SOUTH-WEST PORTION OF THE UNITED STATES

FIRST PRIZE DESIGN — SUBMITTED BY MAURICE FEATHER, WATERTOWN, MASS.

THE BRICK CHURCH AND PARISH HOUSE

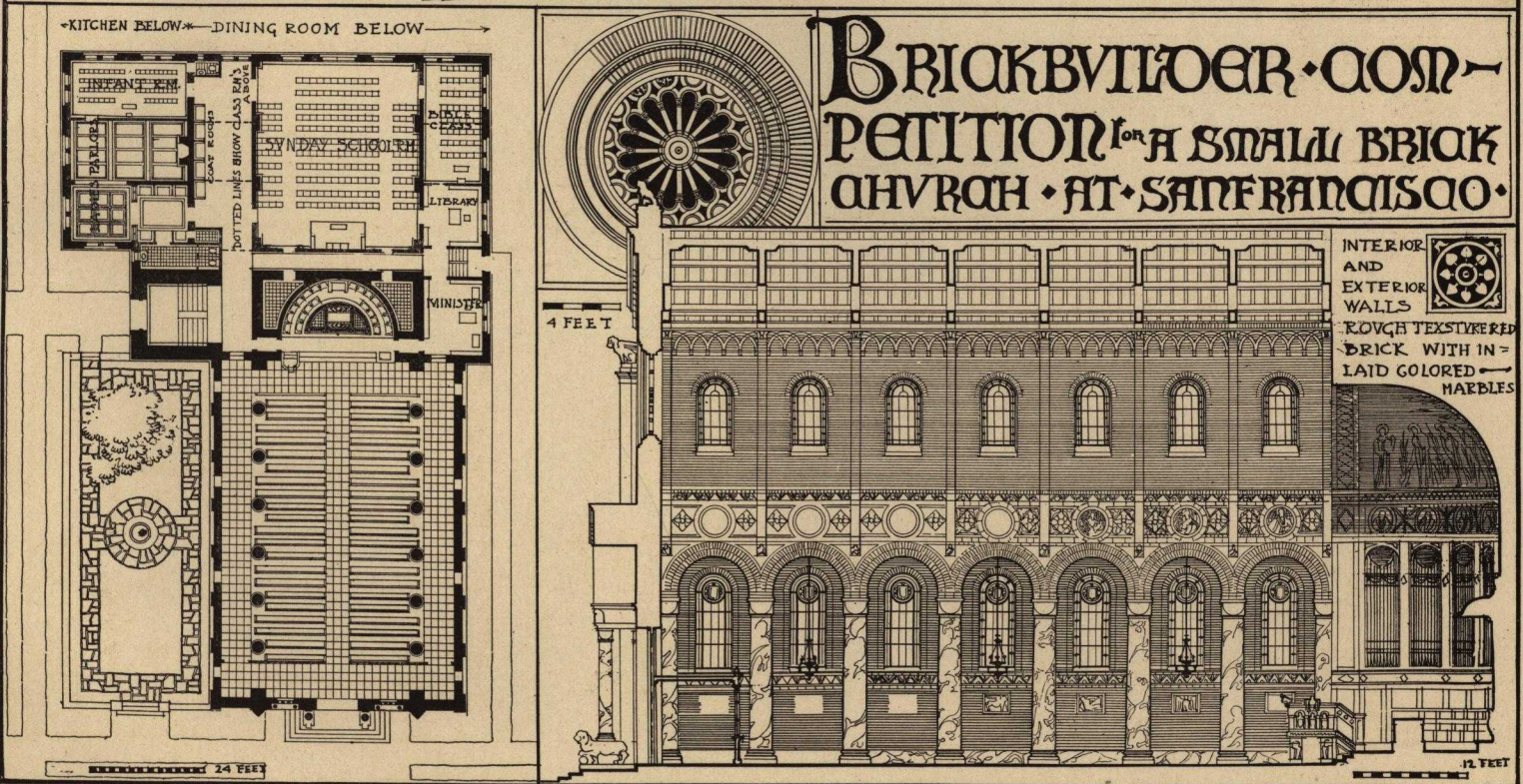


SECOND PRIZE DESIGN — SUBMITTED BY FREDERICK H. KENNEDY, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE

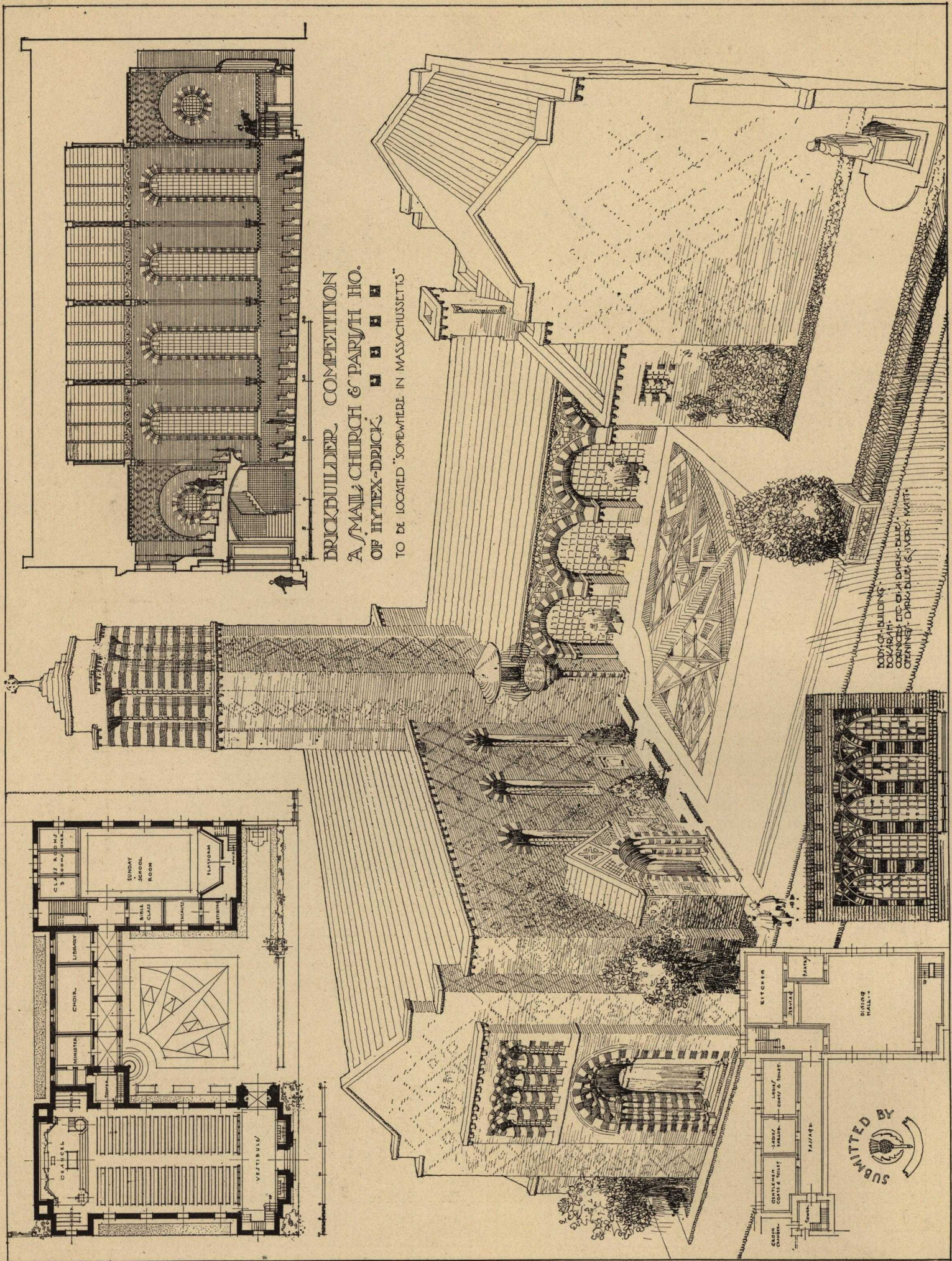


"WE SHOULD WORRY"



THIRD PRIZE DESIGN — SUBMITTED BY ANTONIO DI NARDO AND CHAS. L. BOLTON, PHILADELPHIA, PA.

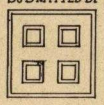
THE BRICK CHURCH AND PARISH HOUSE



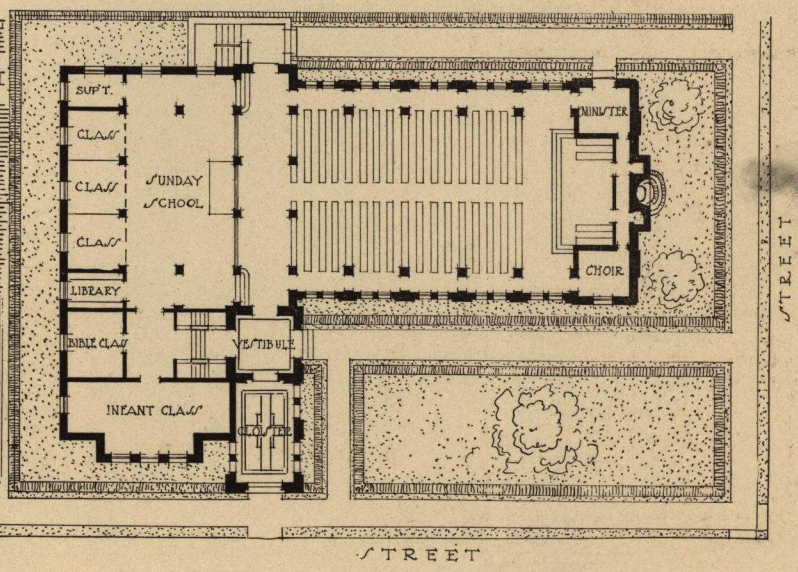
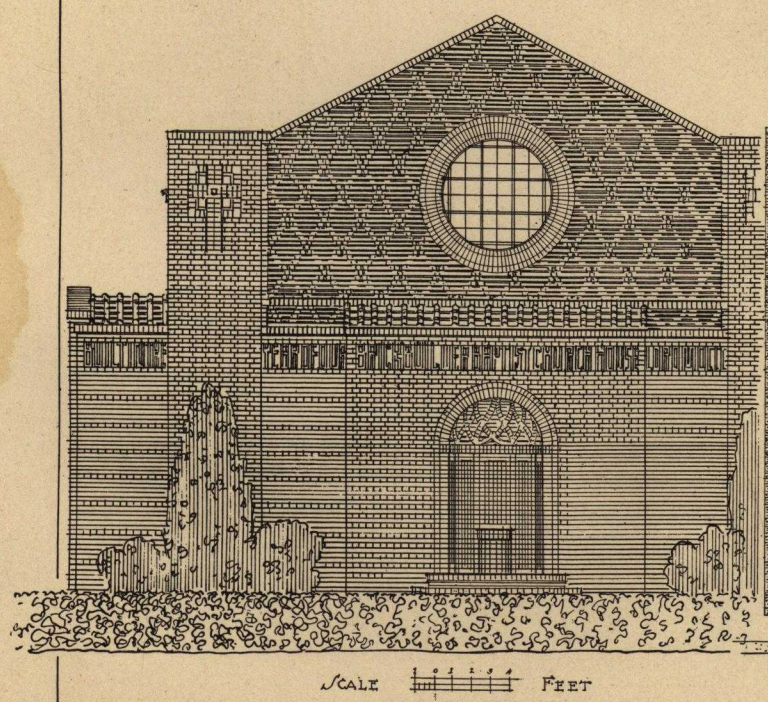
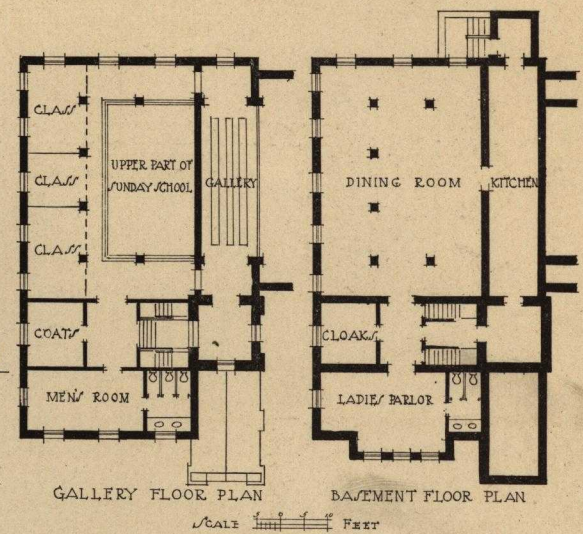
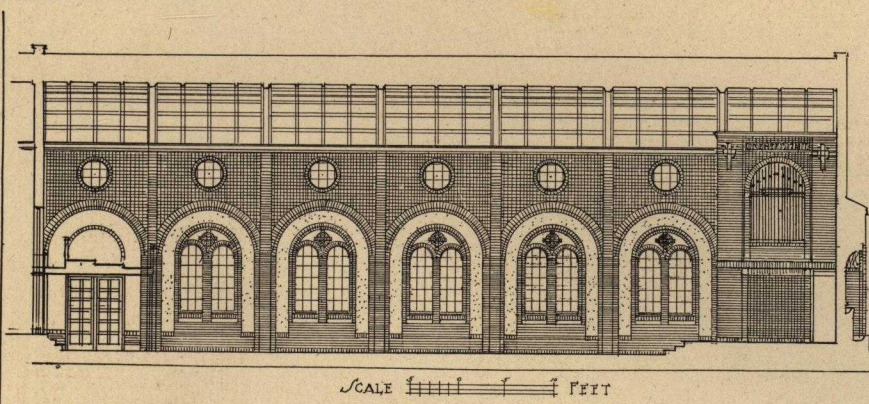
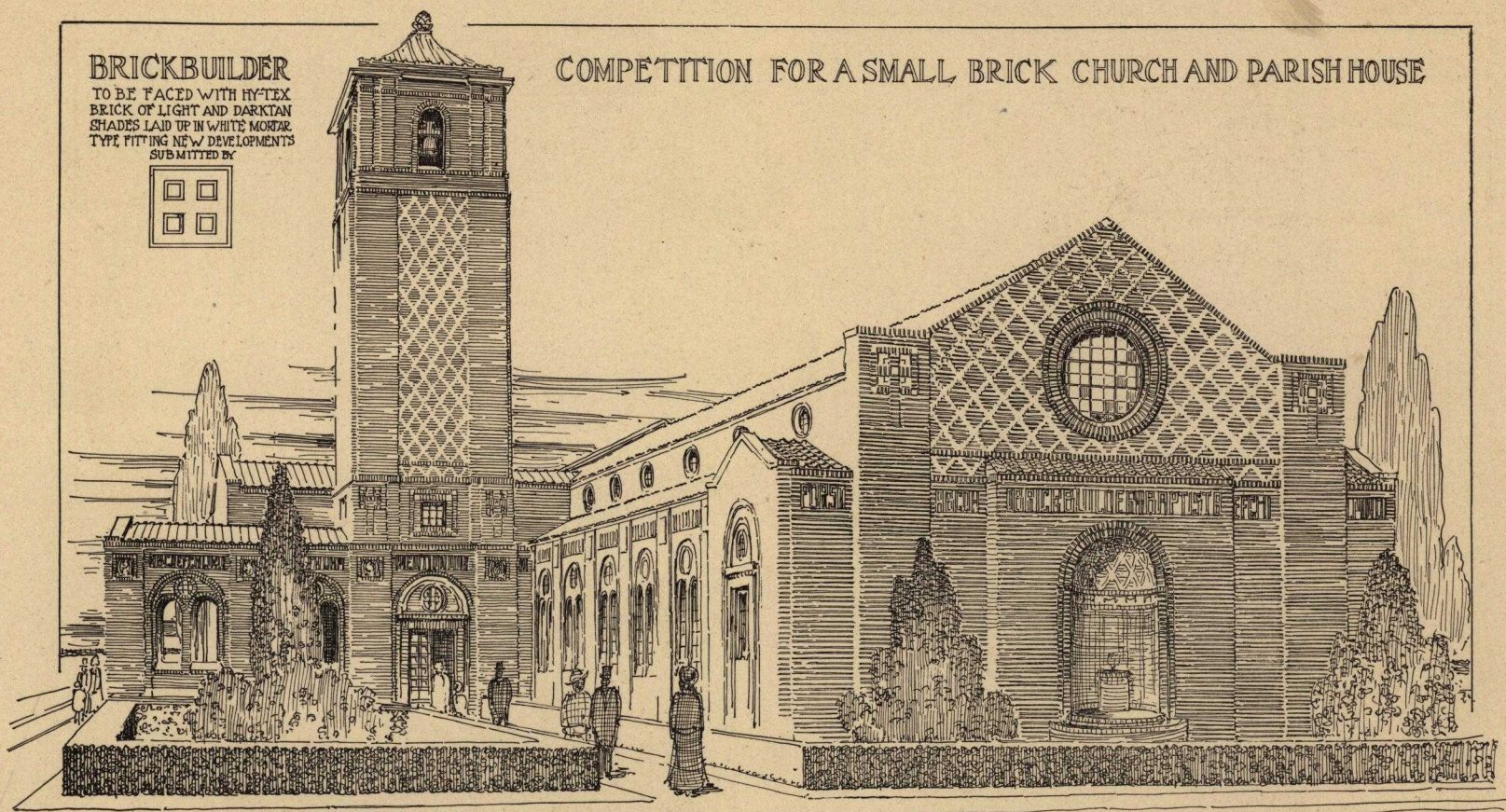
FOURTH PRIZE DESIGN — SUBMITTED BY H. J. VOSS AND A. F. LAW, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE

BRICKBUILDER
 TO BE FACED WITH HY-TEX
 BRICK OF LIGHT AND DARK TAN
 SHADES LAID UP IN WHITE MORTAR
 TYPE FITTING NEW DEVELOPMENTS
 SUBMITTED BY

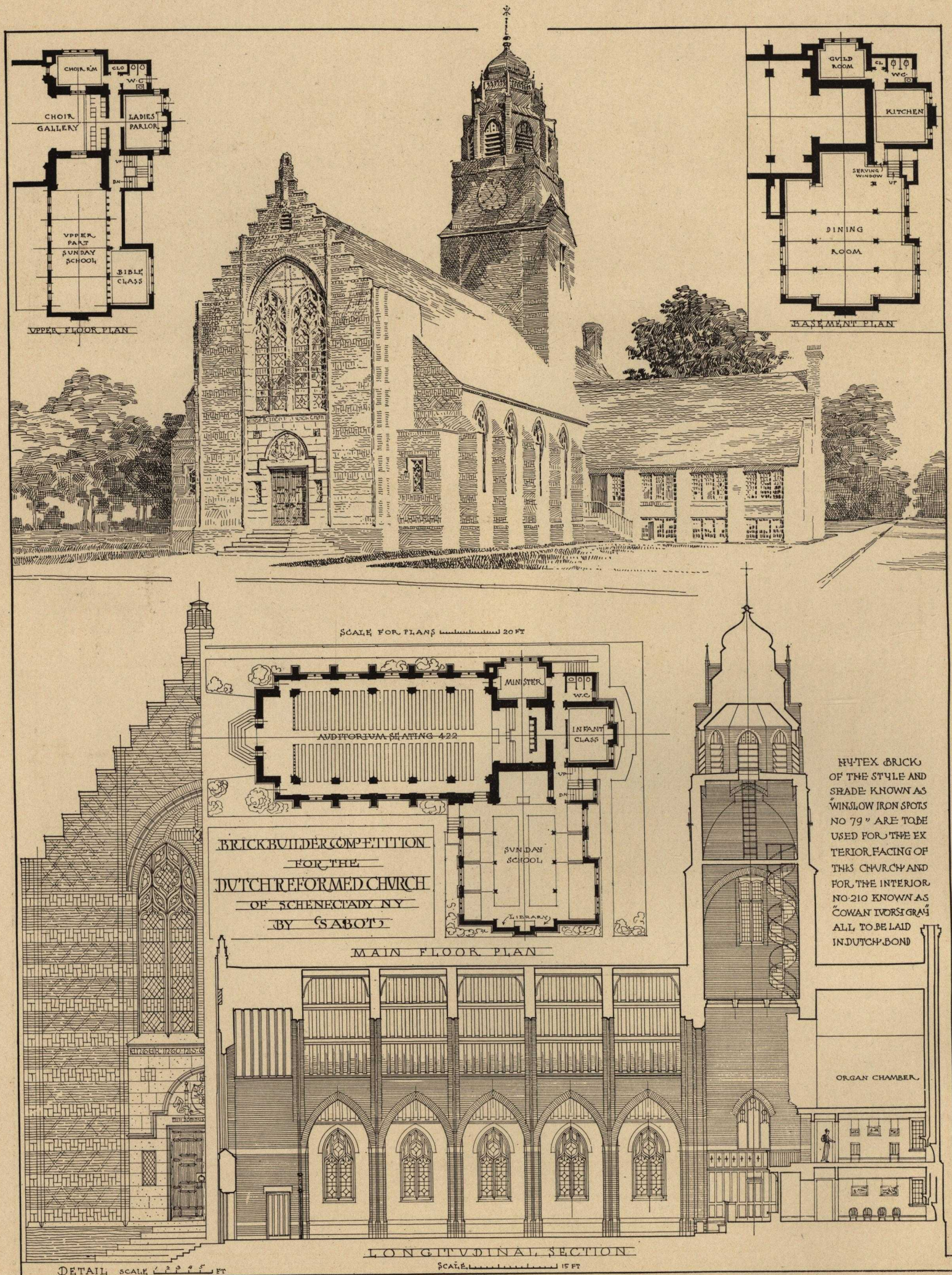


COMPETITION FOR A SMALL BRICK CHURCH AND PARISH HOUSE



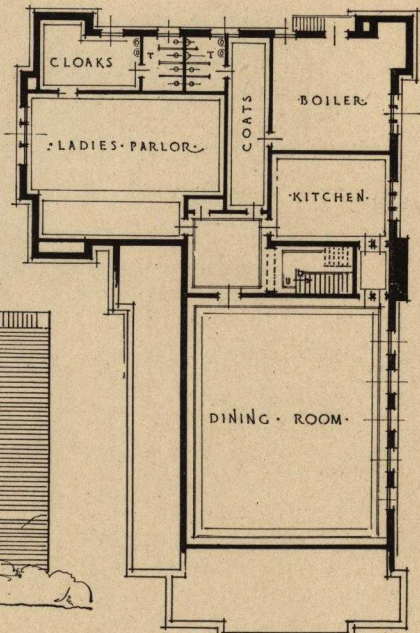
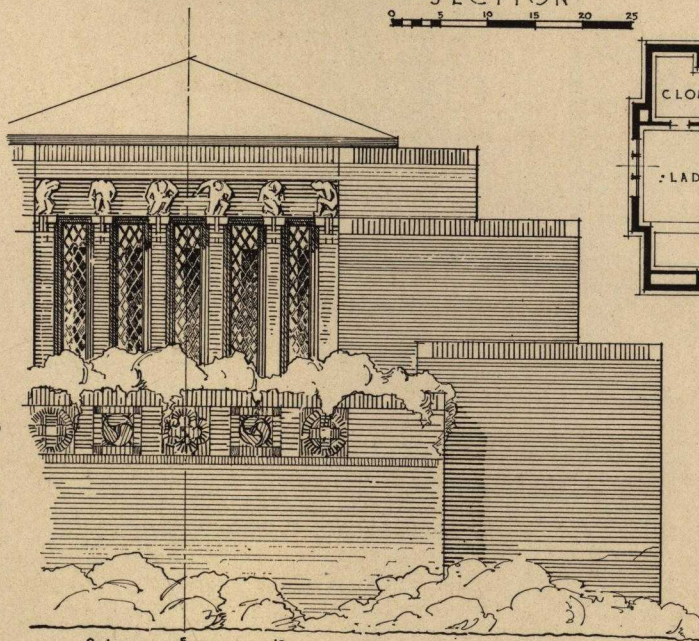
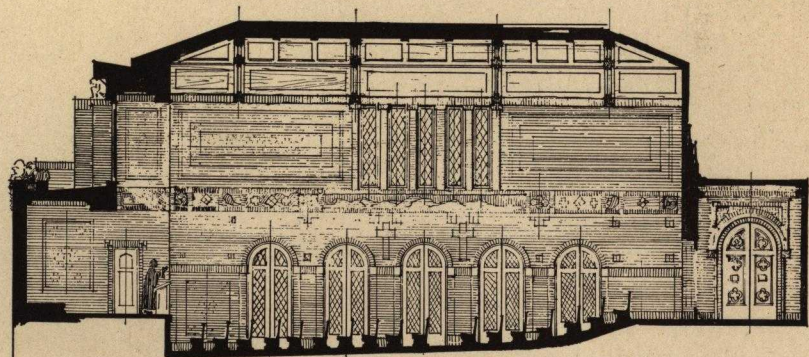
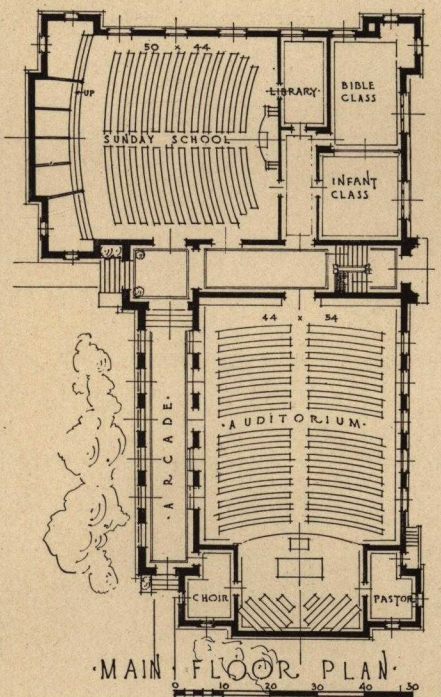
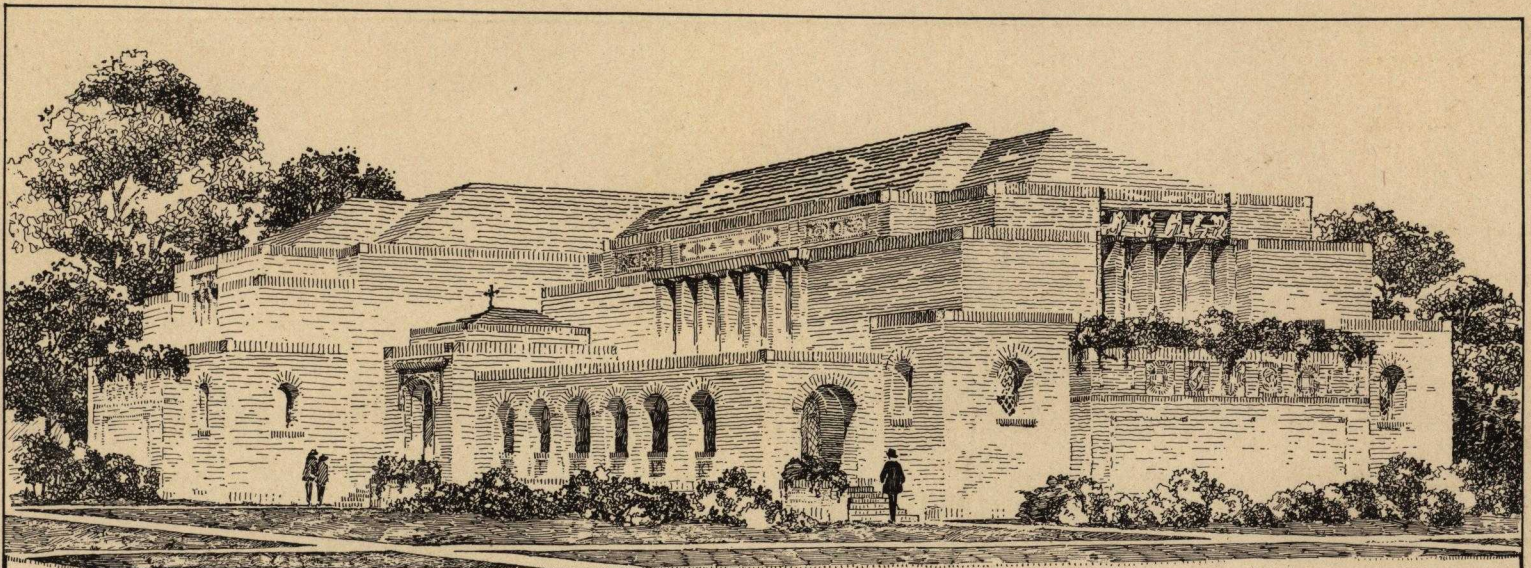
MENTION DESIGN — SUBMITTED BY DAVIS, McGRATH & KIESSLING, NEW YORK, N. Y.

THE BRICK CHURCH AND PARISH HOUSE



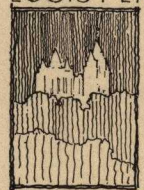
MENTION DESIGN — SUBMITTED BY E. DONALD ROBB, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE



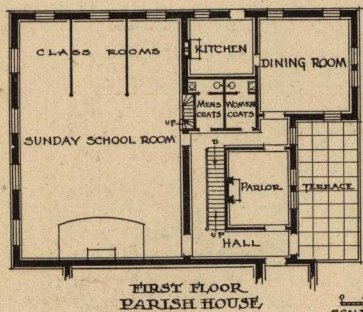
NOTATIONS
EXTERIOR BRICK
WARM GRAY MATTS
WITH RODDED JOINTS
INTERIOR - RED TO
PURPLE MATTS WITH
FULL JOINTS - PAT-
TERNS IN SLIGHTLY
CONTRASTING COLOR
TO BE BUILT IN UTAH

BRICKBUILDER CHVRCH
COMPETITION

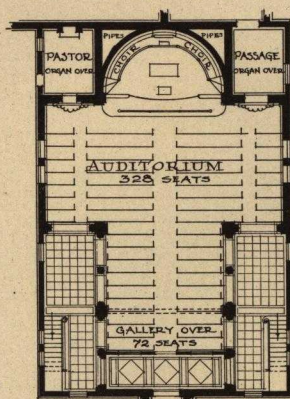


MENTION DESIGN — SUBMITTED BY M. A. McCLENAHAN, SALT LAKE CITY, UTAH

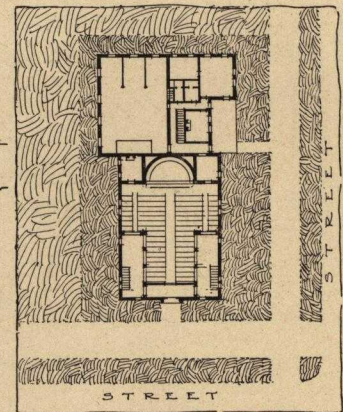
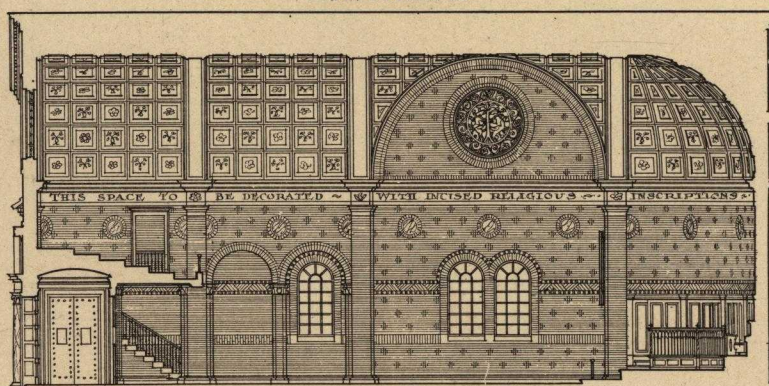
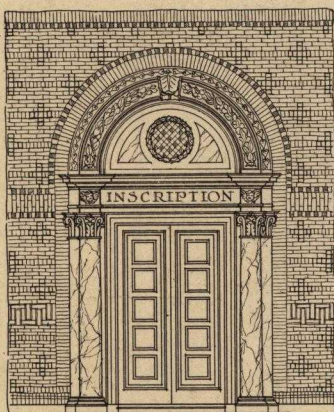
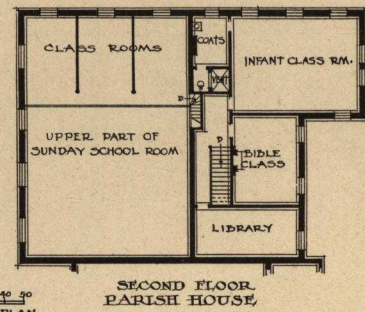
THE BRICK CHURCH AND PARISH HOUSE



SCALE OF FLOOR PLANS
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SCALE OF KEY PLAN
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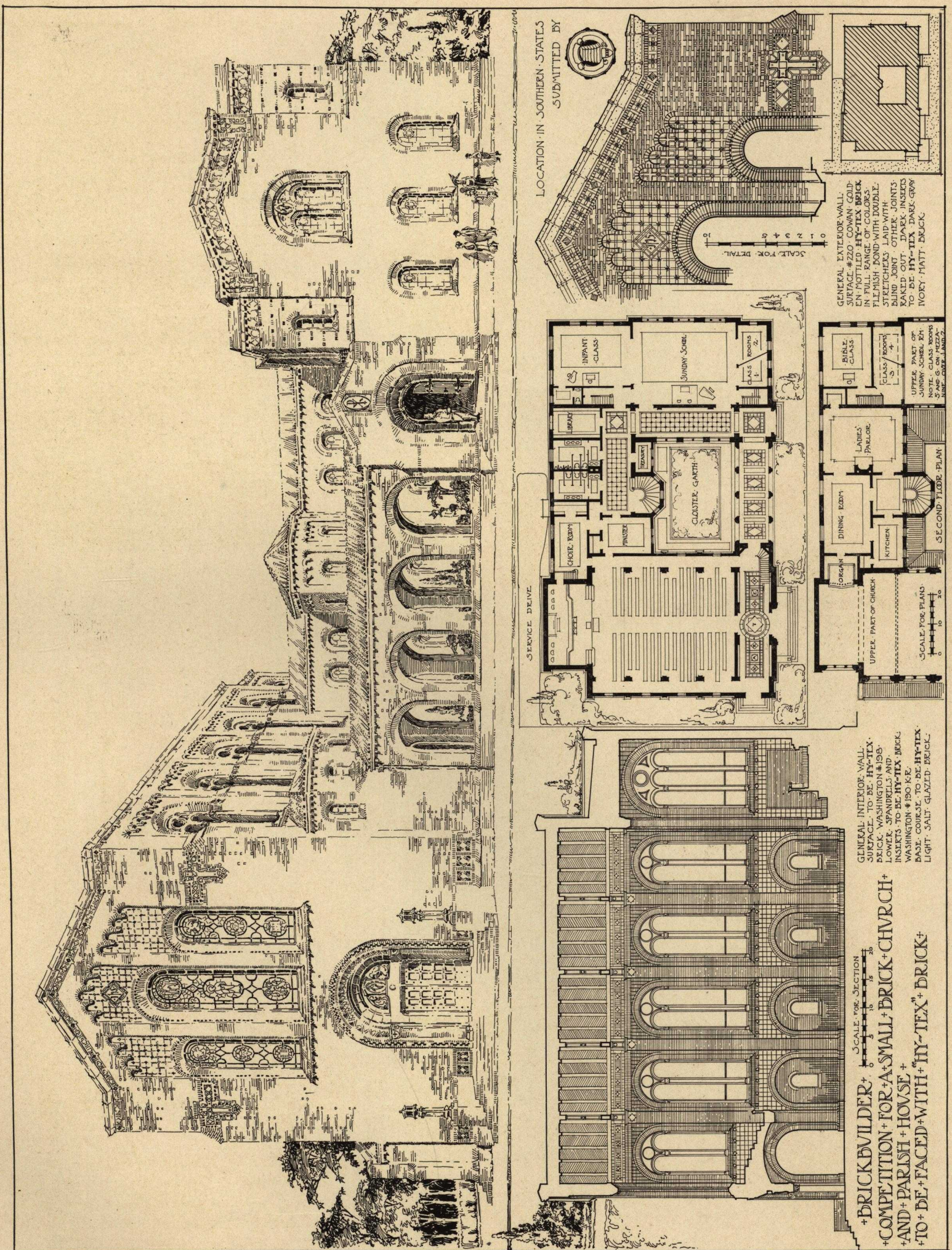
KEY TO BRICKWORK
IN GENERAL-FACE BRICK, TO BE COWAN
GOLDEN MOTTLED № 220. CROSS DESIGN
ACCENTED BY DARK HEADERS. DENTIL
COURSES OF SELECTED LIGHT & DARK HEADERS,
THE FORMER HAVING 1/2 PROJECTION

COMPETITION FOR A SMALL BRICK CHURCH
AND PARISH HOUSE
TO BE FACED WITH HY-TEX BRICK

SUBMITTED BY

MENTION DESIGN — SUBMITTED BY JERAULD DAHLER, NEW YORK, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

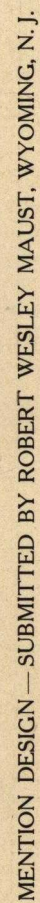


MENTION DESIGN — SUBMITTED BY FRANCIS P. SMITH AND J. HERBERT GALEY, ATLANTA, GA.

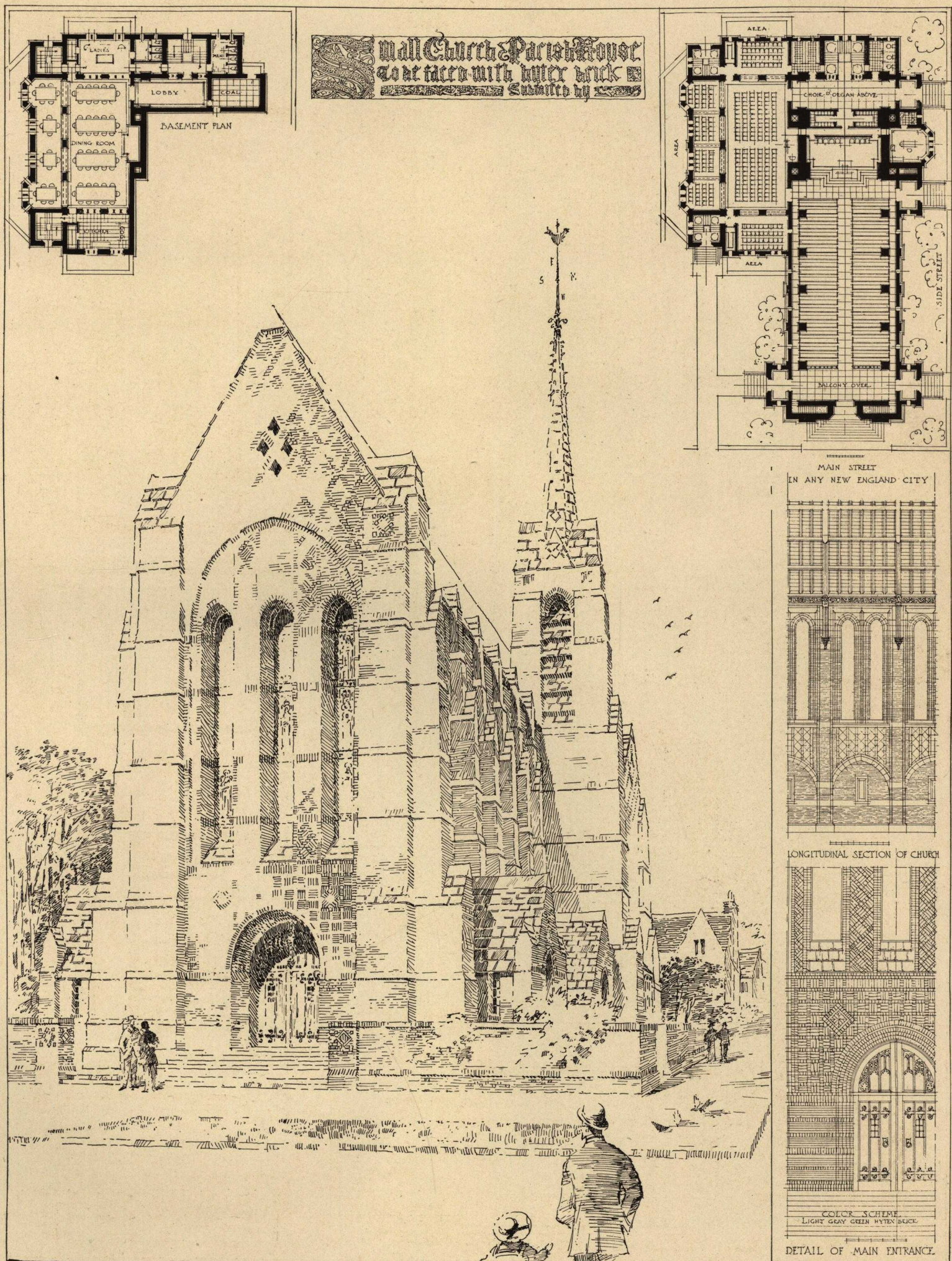
BRICKBUILDER COMPETITION

SUBMITTED By-

• TO BE BUILT IN NORTH ATLANTIC STATES •



THE BRICK CHURCH AND PARISH HOUSE

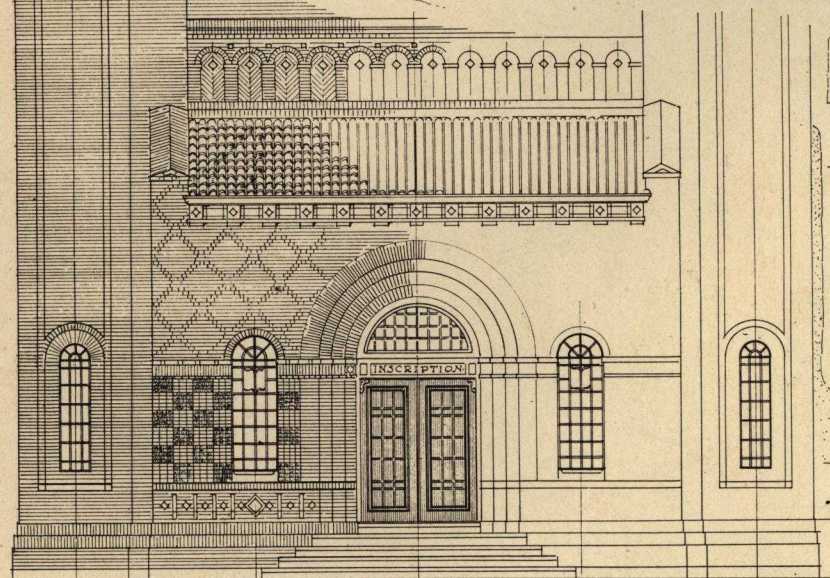
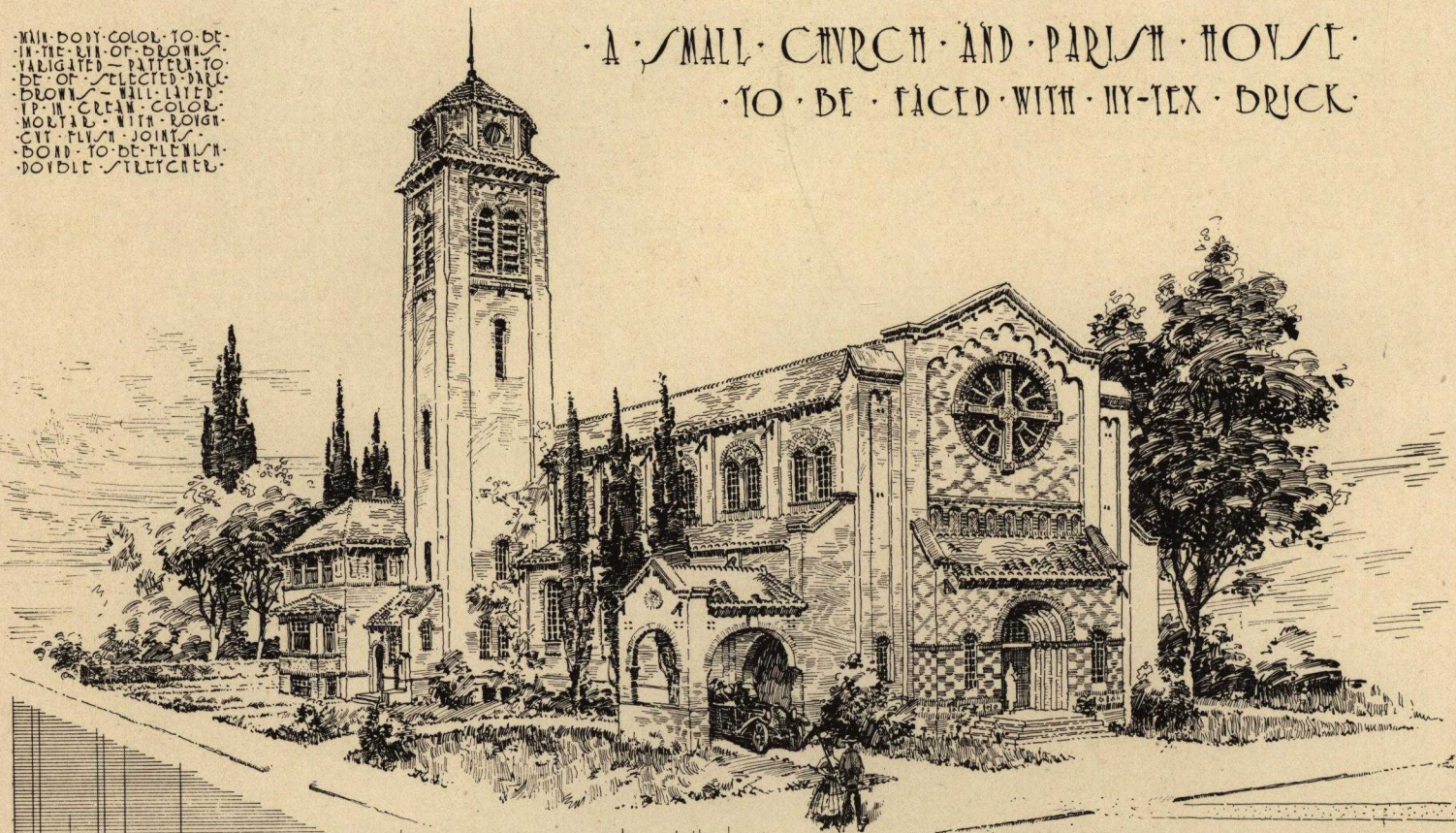


DESIGN BY RALPH H. HANNAFORD, BOSTON, MASS.

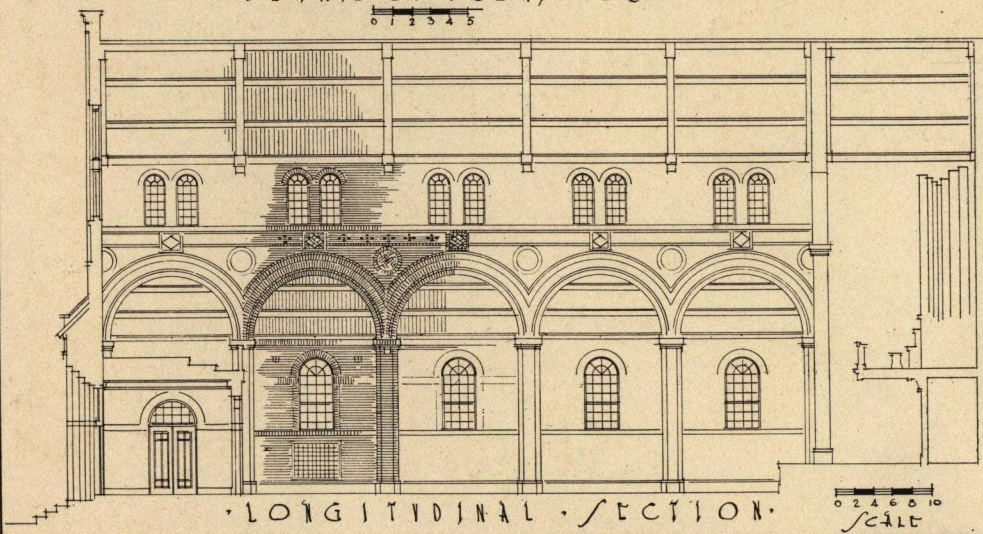
THE BRICK CHURCH AND PARISH HOUSE

WALL-DARK COLOR TO BE
 IN THE RISE OF BRICKS
 VARIATED - PATTERNS TO
 BE OF SELECTED DARK
 BROWN - WALL LATER
 IN CREAM COLOR
 MORTAR WITH ROUGE
 CUT FLINT JOINTS
 BOARD TO BE FLESH
 DOUBLE STRETCHER

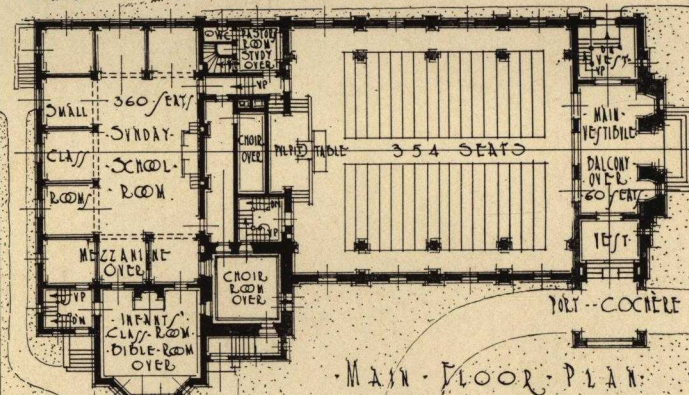
A SMALL CHURCH AND PARISH HOUSE
 TO BE FACED WITH HY-TEX BRICK



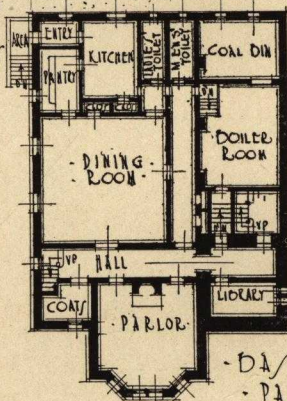
DETAIL OF FRONT PORCH



LONGITUDINAL SECTION

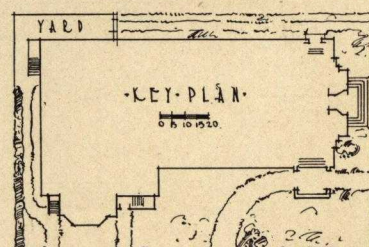


SCALE OF PLAN



CHURCH TO BE
 LOCATED
 NEAR BOSTON
 SUBMITTED
 BY

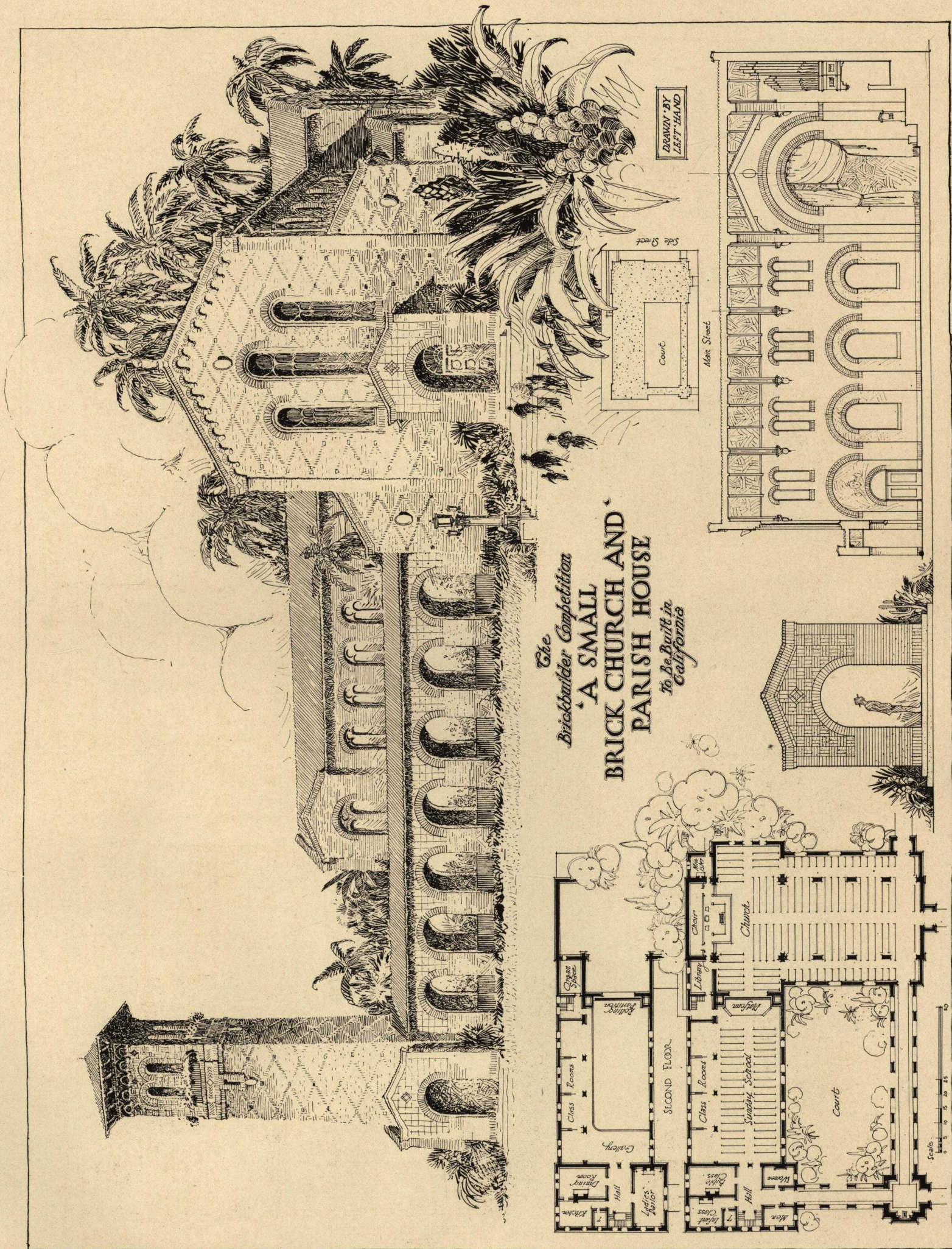
BASMENT PLAN OF PARISH HOUSE



LOT PLAN

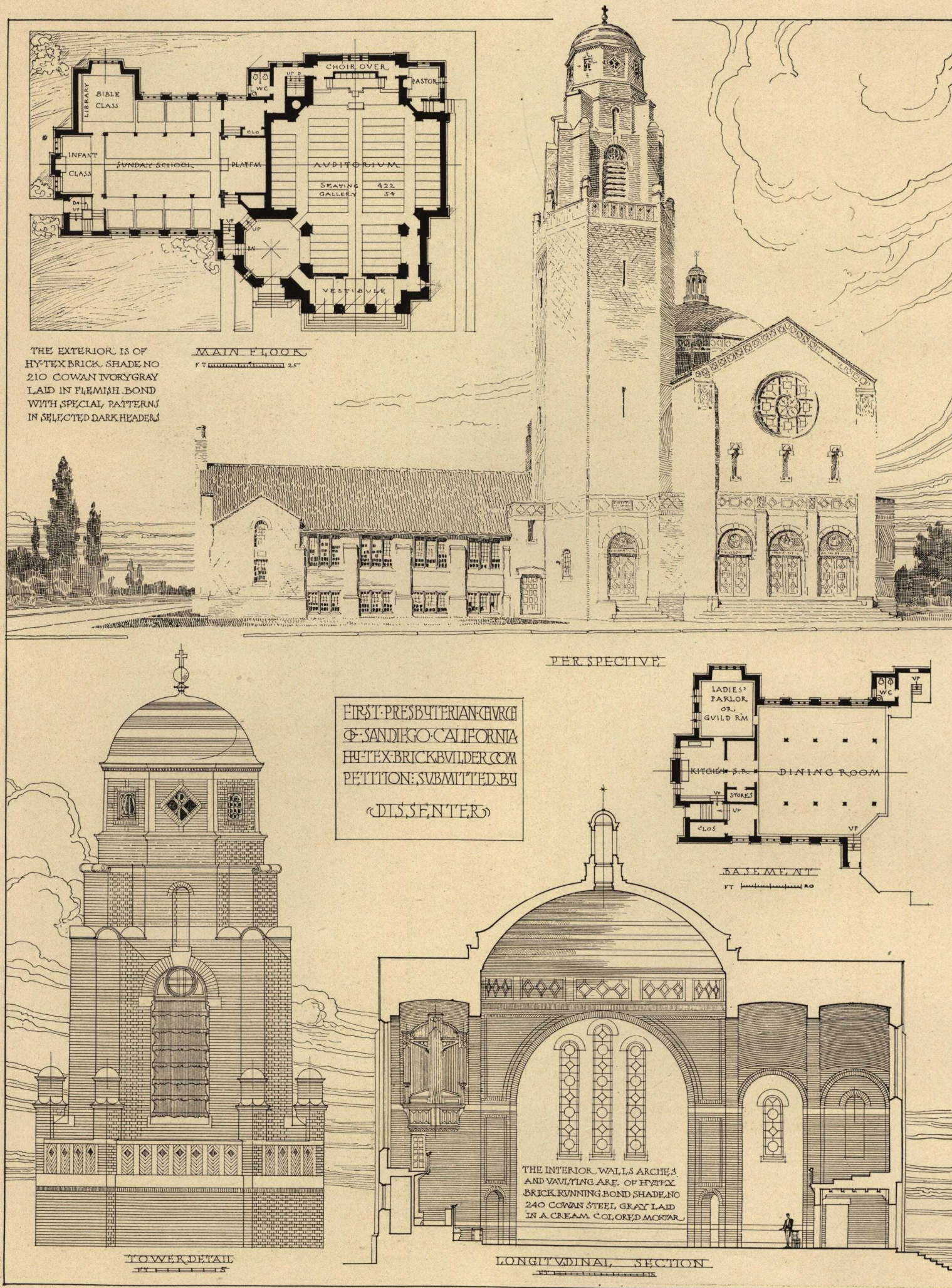
DESIGN BY MARTIN & FREETHY, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE

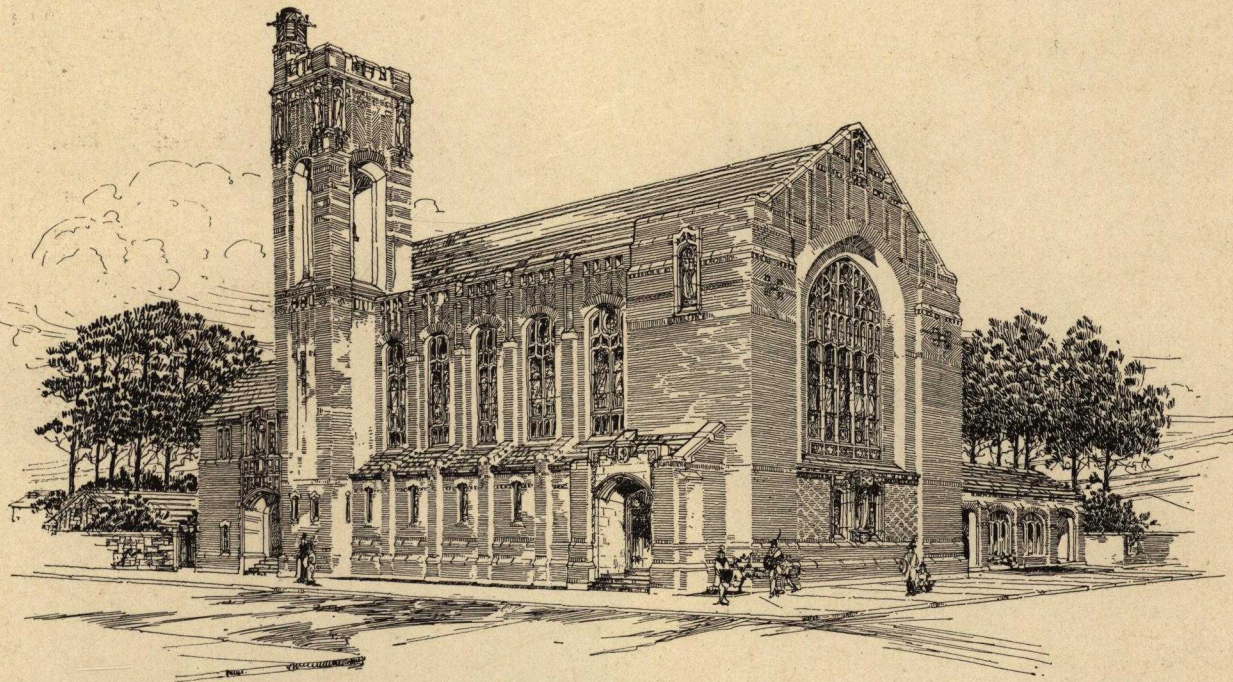


DESIGN BY LAWRENCE WOLFE, PITTSBURGH, PA.

THE BRICK CHURCH AND PARISH HOUSE

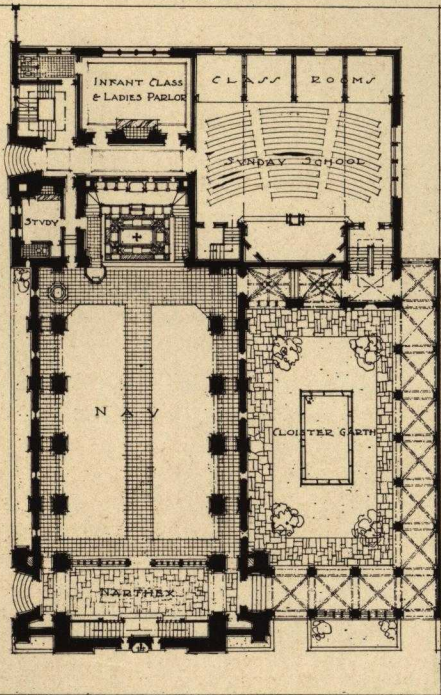


THE BRICK CHURCH AND PARISH HOUSE

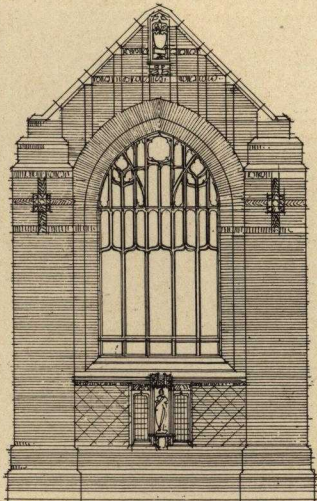


A SMALL BRICK CHURCH FOR A TOWN IN THE MIDDLE WEST TO BE BUILT OF HYTEX BRICK USING THE IVORY MAT RANGE THE GOLDEN MOTTLED MAT BEING USED WHERE A STRONG PATTERN EFFECT IS DESIRED POLYCHROME TERRA COTTA TRIM TO BE USED.

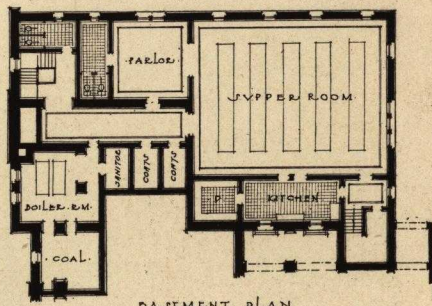
SCALE OF PERSPECTIVE & DETAIL.
ONE EIGHT INCH EQUALS ONE FOOT



scale $\frac{1}{16}$ " = 1'-0"

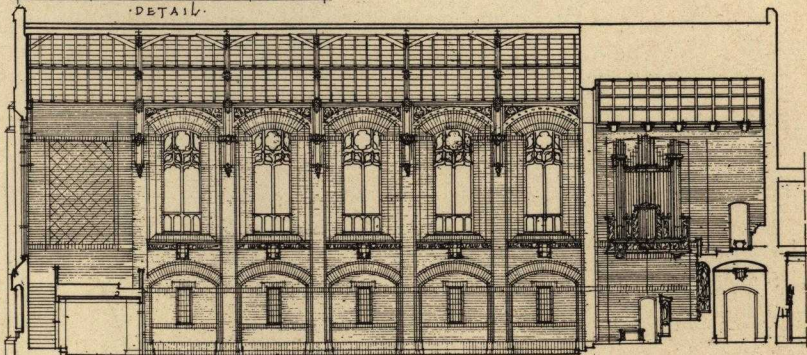


DETAIL



BASEMENT PLAN
scale $\frac{1}{16}$ " = 1'-0"

CHOIR ROOM, CHOIR GALLERY, ORGAN CHAMBER & LIBRARY ON SECOND FLOOR OF PARISH HOUSE; LIBRARY OVER THE LADIES PARLOR ON THE FIRST FLOOR.



scale $\frac{1}{32}$ " = 1'-0"

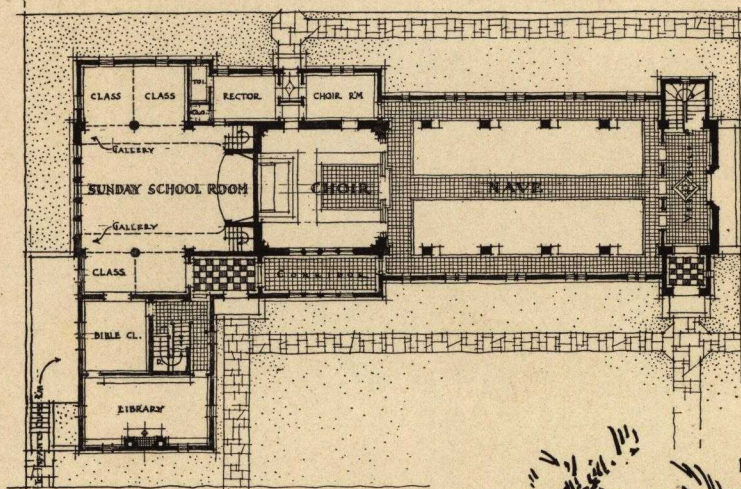
BRICK BUILDER COMPETITION



A SMALL BRICK CHURCH

DESIGN BY R. T. WALKER AND ARNOLD H. DORCHESTER, MELROSE HIGHLANDS, MASS.

THE BRICK CHURCH AND PARISH HOUSE

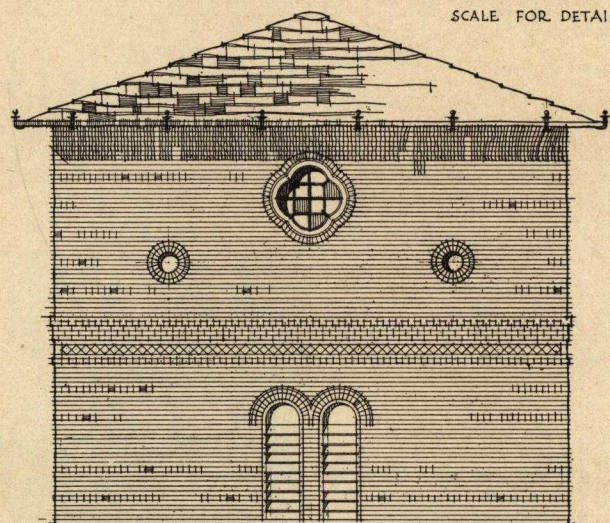


PLAN OF FIRST FLOOR

FOUR CLASS ROOMS IN MEZZANINE.
INFANTS CLASS, AND MENS COAT AND
TOILET ROOM IN BASEMENT.

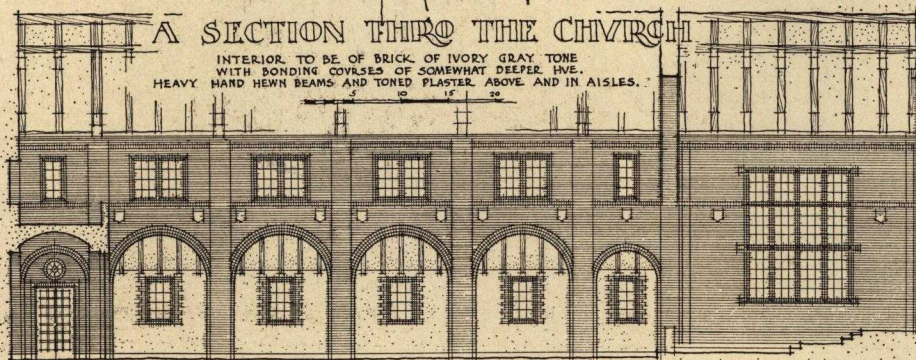
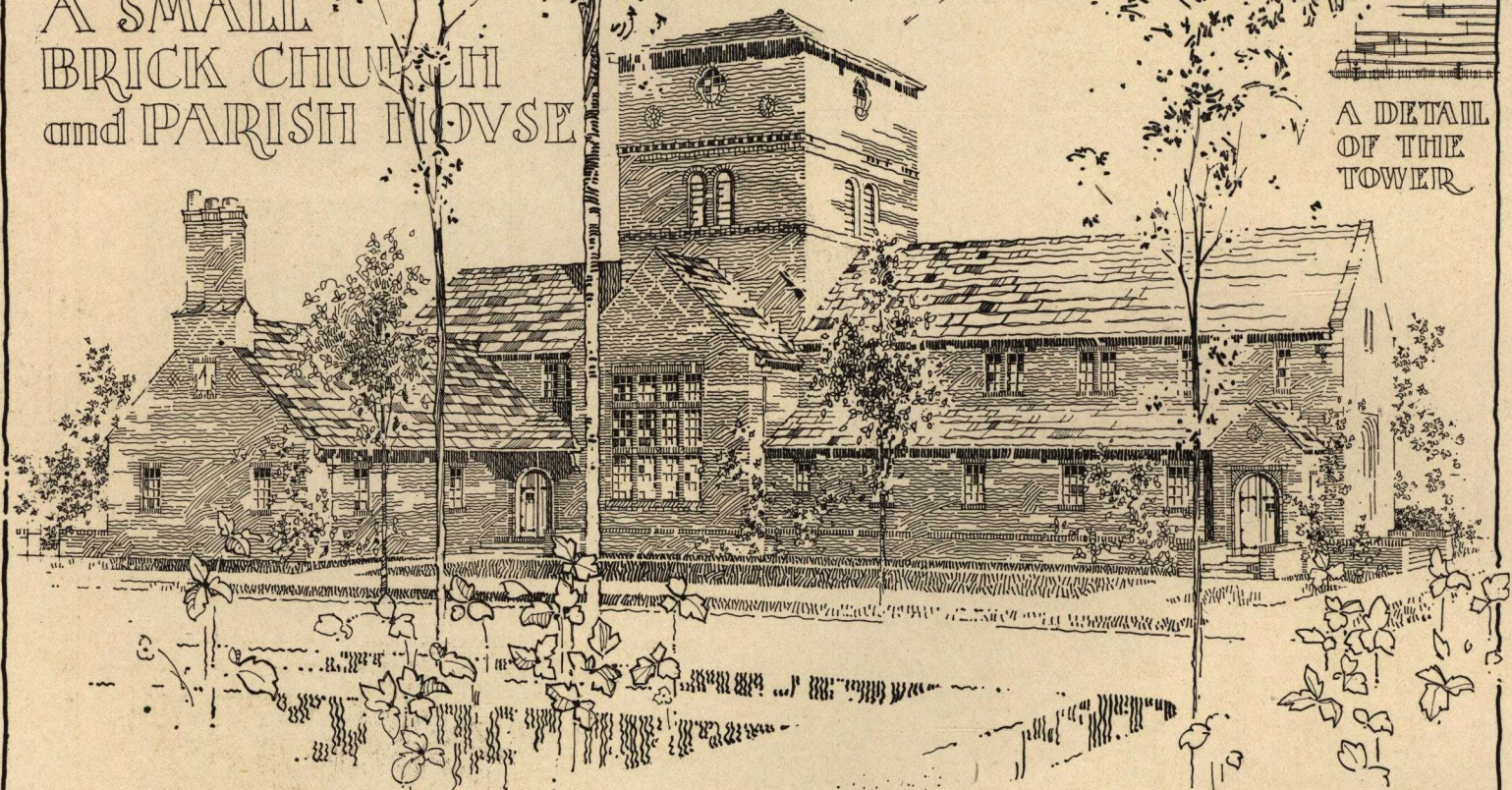
SCALE FOR PLANS.

DESIGN for A SMALL BRICK CHURCH and PARISH HOUSE



SCALE FOR DETAIL.

A DETAIL
OF THE
TOWER

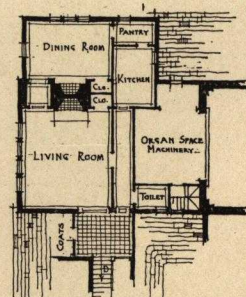


A SECTION THRO THE CHVRCH

INTERIOR TO BE OF BRICK OF IVORY GRAY TONE
WITH BONDING COURSES OF SOMEWHAT DEEPER HVE.
HEAVY HAND HEWN BEAMS AND TONED PLASTER ABOVE AND IN AISLES.

SUBMITTED BY
H. A. TEX & B.

MATERIAL FOR THE EXTERIOR TO
BE ROUGH HY-TEX BRICK. LAID REG-
VLAR BOND WITH A SUGGESTION OF
THE CROSS BOND IN THE APICES OF
THE GABLES. BRICKWORK OF VARYING
COLORS-FROM LIGHT REDS TO THE
DEEPER TONED BROWNS, WITH A FRE-
QUENT SPOTTING IN THE BONDING
COURSES OF DARK METALLIC
TONED HEADERS. SEE INTERIOR
BRICKWORK. NOTE ON SECTION.



PLAN OF SECOND FLOOR
ABOVE SUNDAY SCHOOL RM.

DESIGN BY RICHARD M. POWERS, BOSTON, MASS.

The exterior - faced with Falls Creek Velours - full color range except where diagonal patterns occur - there only three values as indicated - Windows banded by the lightest color The horizontal joints 3 ins center

THE BRICKBUILDER COMPETITION

A SMALL BRICK CHURCH
AND PARISH HOUSE

Exterior and Interior Facings of
HY-TEX BRICK

Drawn by ♦ Location • North Central States •

THE INTERIOR
faced with Cowan Ivory Grey Windows banded by ant all patterns brought out by Cowan Steel Grey.

Kitchen.
Ladies.
Parlors.
DINING ROOM
12 x 16.

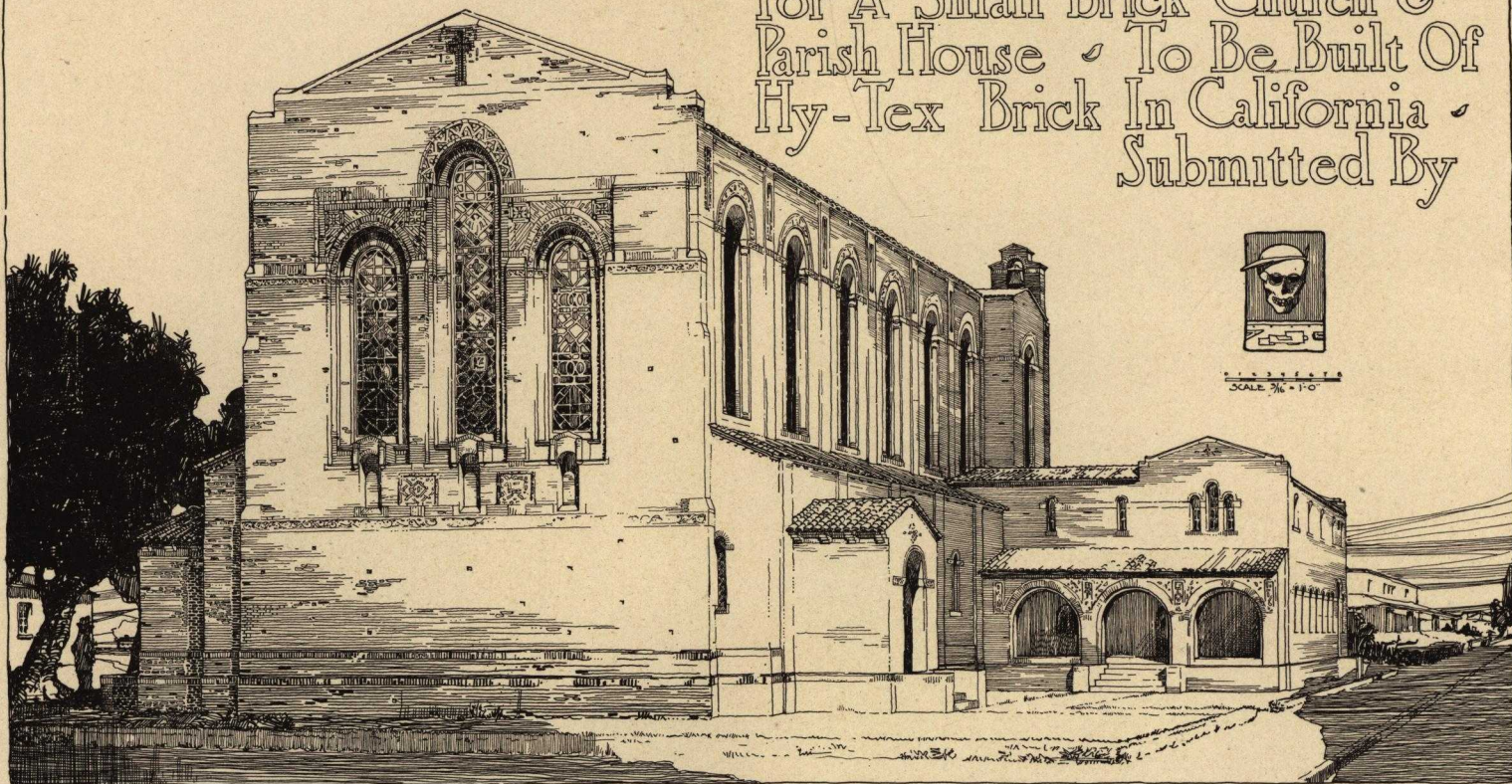
Ladies.
Library.
Men.
Kindergarten.
Hallway.
Vestibule.
Sunday School
300 seats
372 Seats.
Three open doors.
Bible Class.
Vestibule gallery above.
Sundays School
1st gallery
410 Seats.

0 2 4 6 12 ft

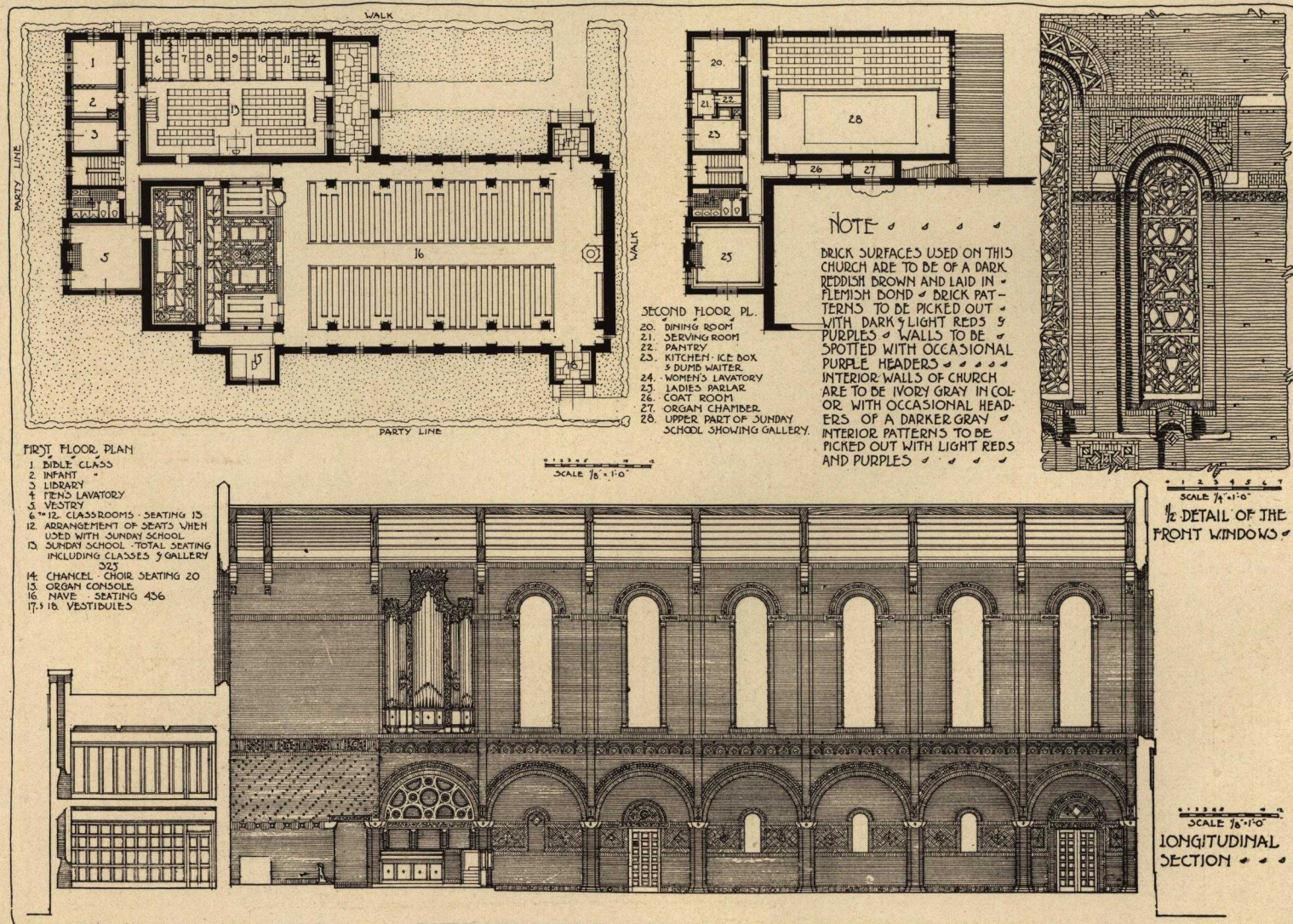
25

THE BRICK CHURCH AND PARISH HOUSE

The Brickbuilder Competition
For A Small Brick Church &
Parish House To Be Built Of
Hy-Tex Brick In California
Submitted By



SCALE 1/8" = 1'-0"

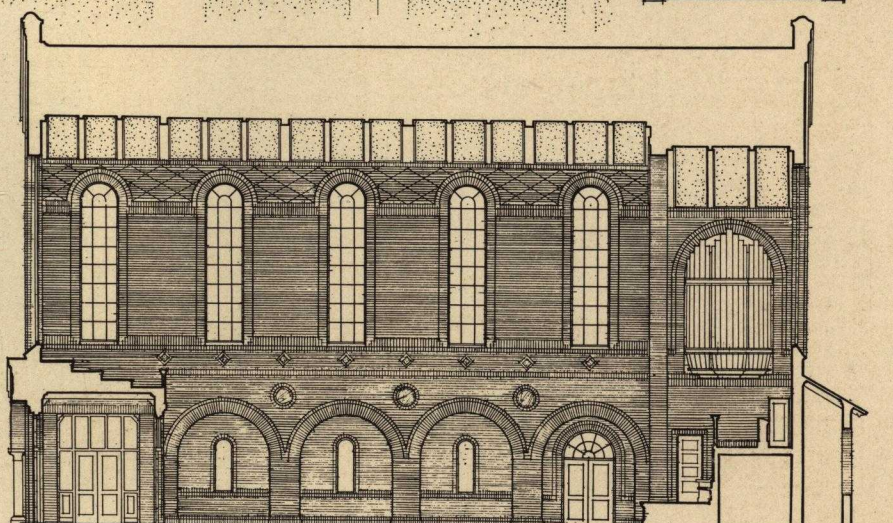
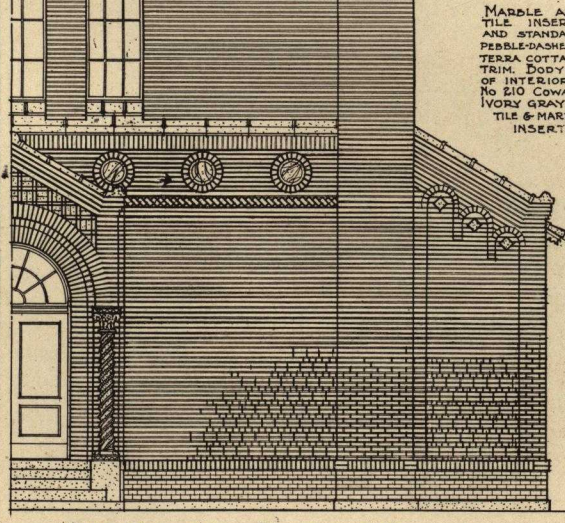
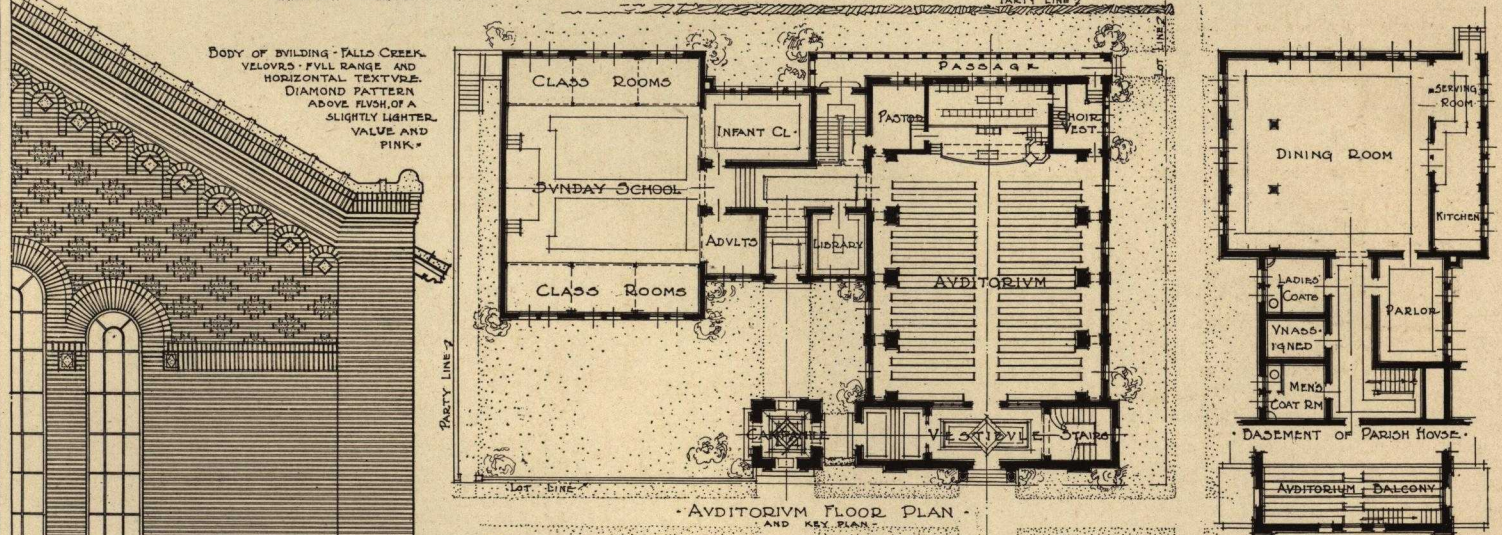


DESIGN BY ELLIOTT L. CHISLING, BROOKLYN, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

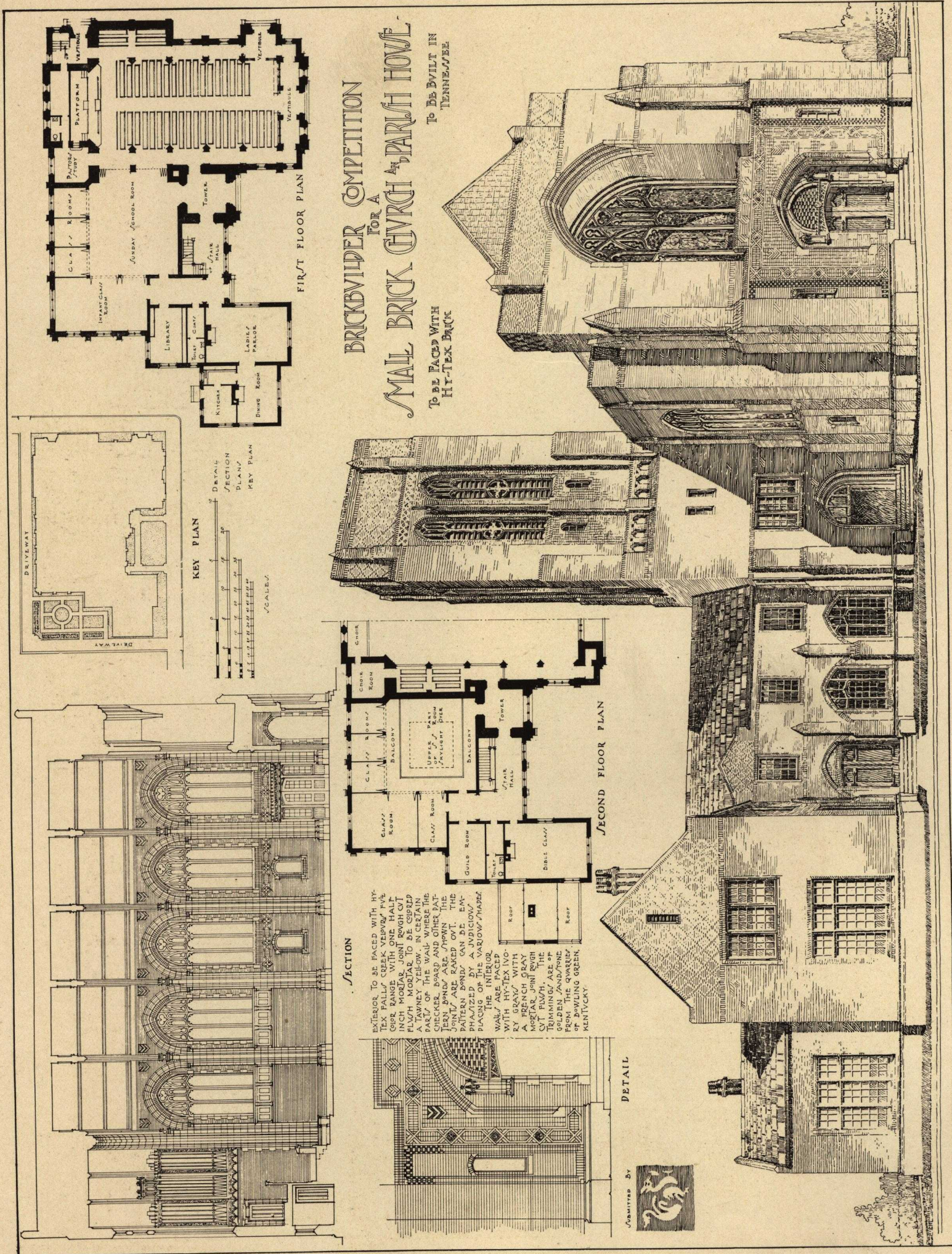
BRICKBUILDER COMPETITION A SMALL CHURCH AND PARISH HOUSE HOUSE FACED WITH HYTEX BRICK

SUBMITTED BY "CLERGY"
SECTION 1 2 3 4 5 6 7 8 9 10 PLANS
DET. 0 5 10 FEET
LOCATION - VICINITY OF NEW YORK



DESIGN BY CHARLES B. MCGREW, TOLEDO, OHIO

THE BRICK CHURCH AND PARISH HOUSE

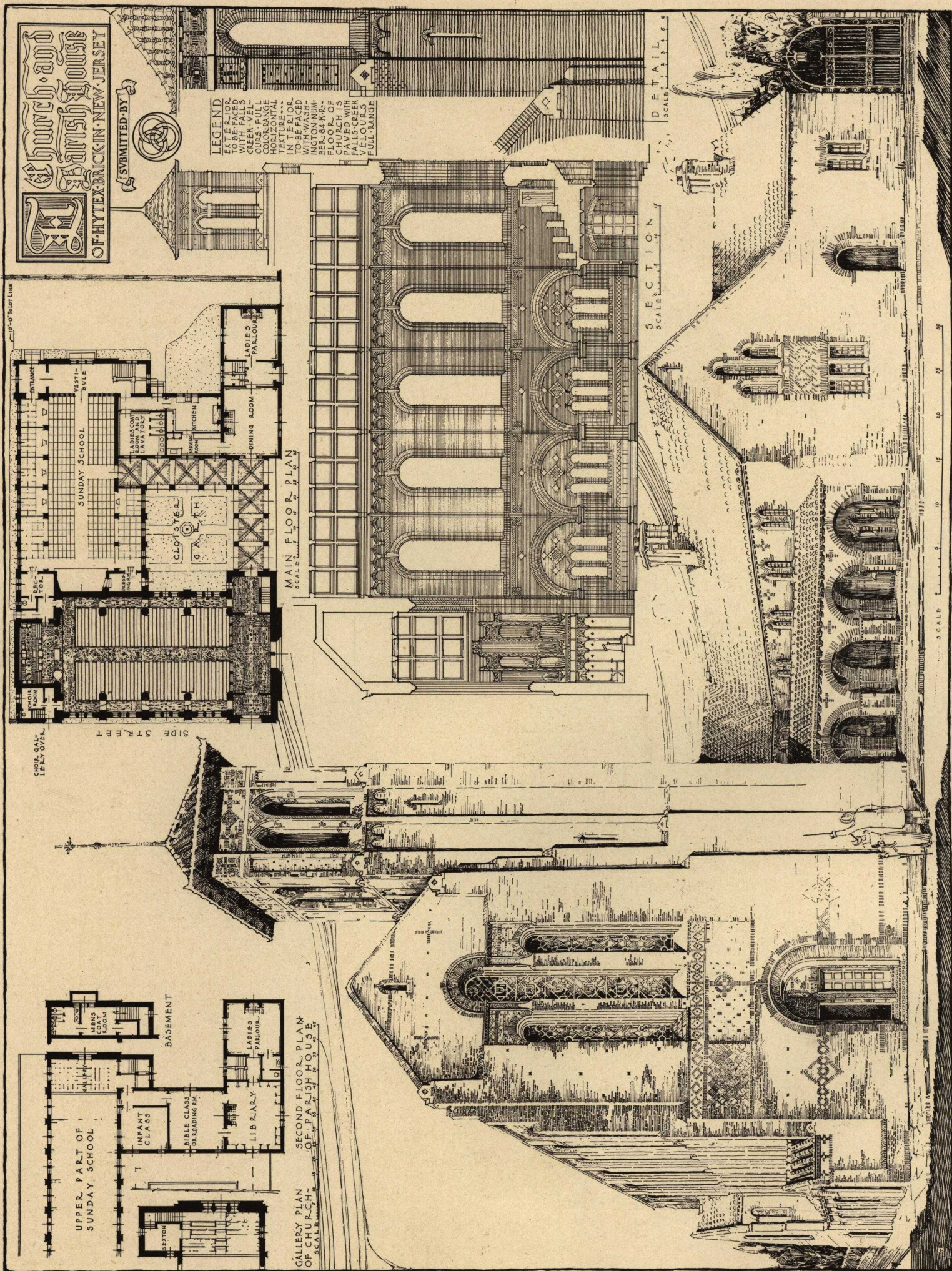


BRICKVILDER
COMPETITION
1915 SOUTH
A BRICK CHURCH
SUBMITTED BY J. H.

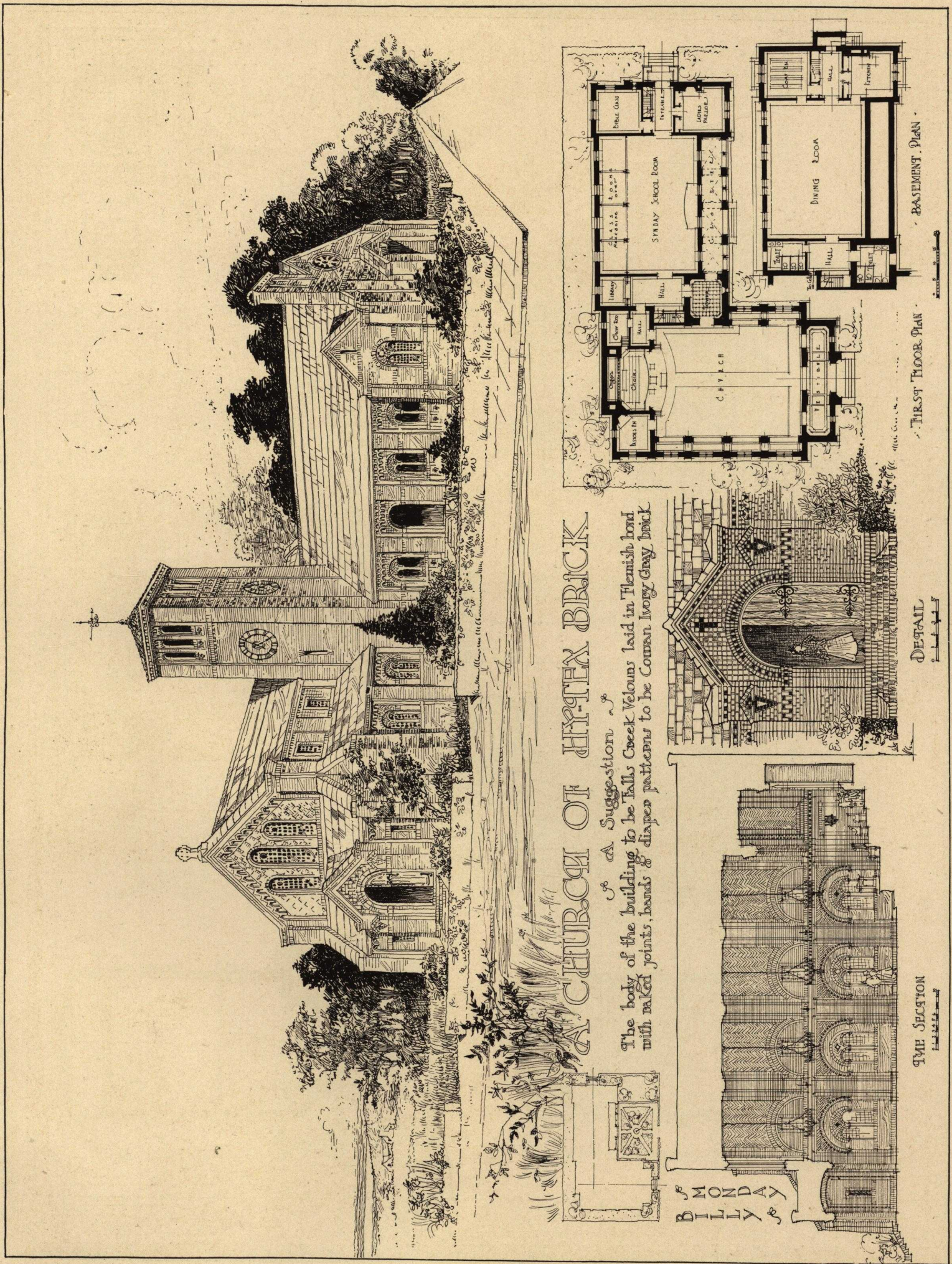
This architectural drawing presents a brick church design for a 1915 competition. The top half features a perspective view of the church, a large, ornate structure with a prominent dome and multiple arched windows, set against a backdrop of trees. The bottom half displays a detailed floor plan of the church, showing the layout of the sanctuary, choir, organ, and other interior spaces. The plan is labeled with various rooms and their dimensions, providing a comprehensive view of the building's internal structure.

DESIGN BY CRAIG & LOVE, PHILADELPHIA, PA.

THE BRICK CHURCH AND PARISH HOUSE



THE BRICK CHURCH AND PARISH HOUSE



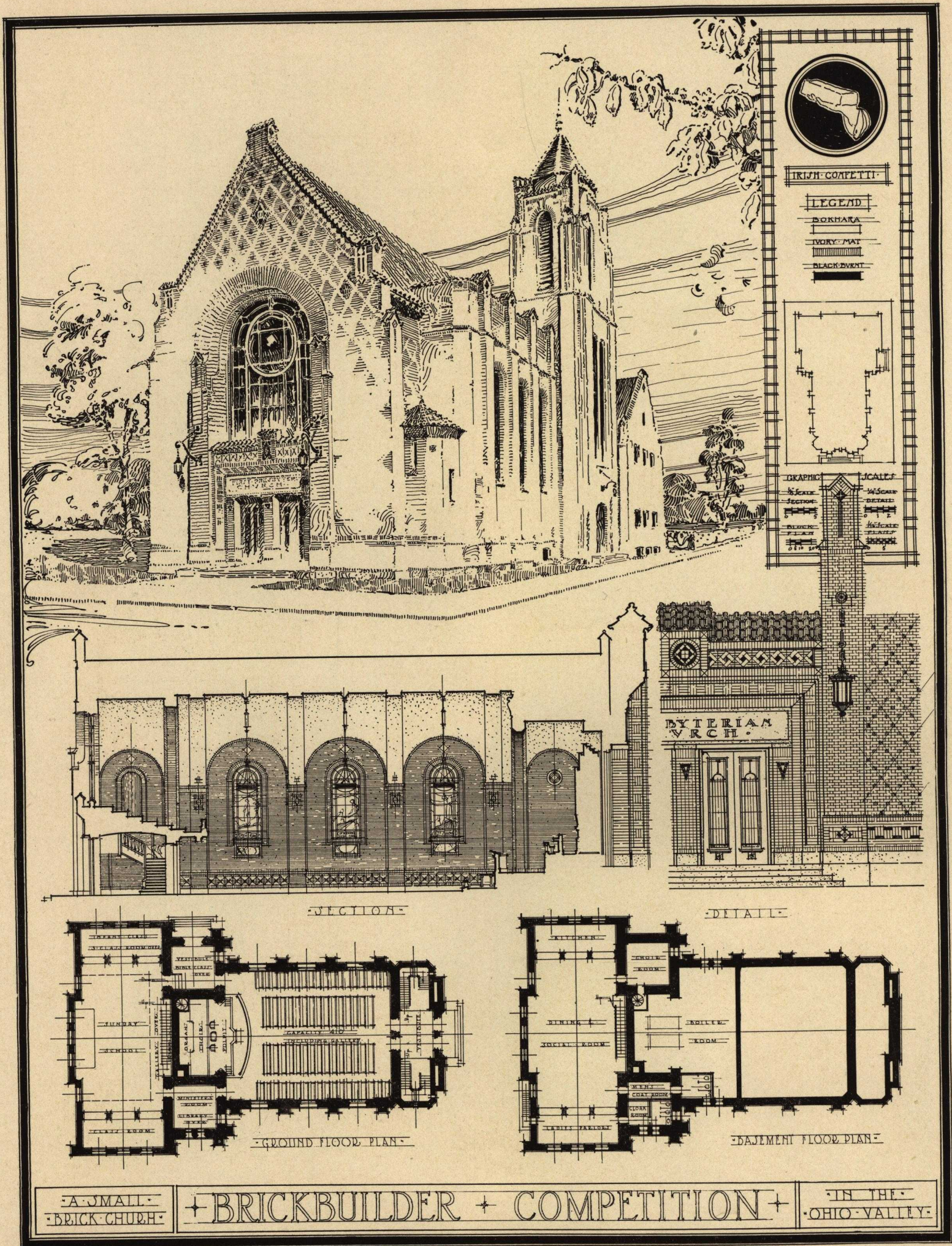
A CHURCH OF HYPER-TEXT BRICK

A Suggestion
The body of the building to be built of Flemish bond
with naked joints, bands & diaper patterns to be common Ivory Gray brick

MONDAY
BILLY &

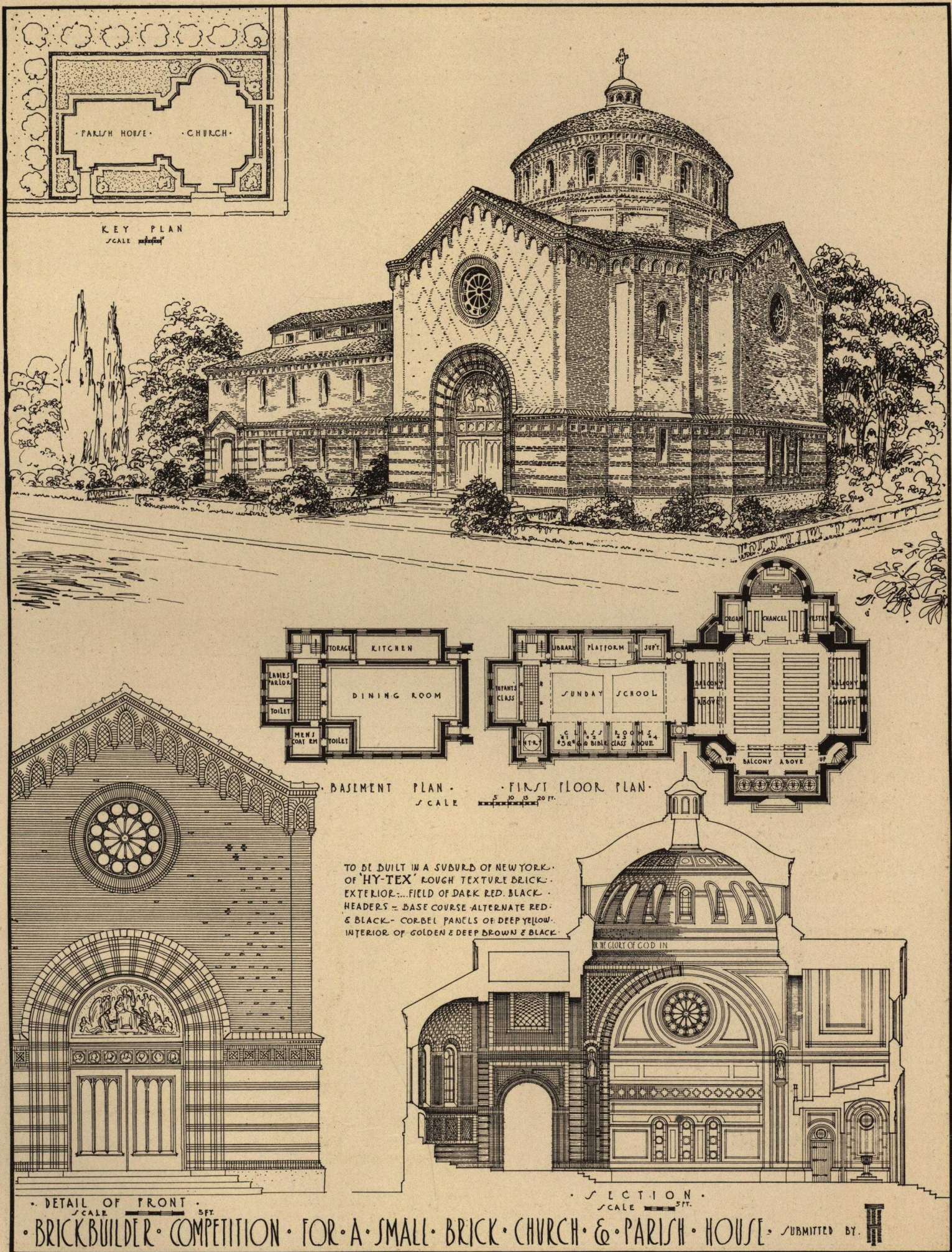
DESIGN BY GEORGE F. BLOUNT, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE



DESIGN BY HAROLD LAWSON, MONTREAL, CAN.

THE BRICK CHURCH AND PARISH HOUSE

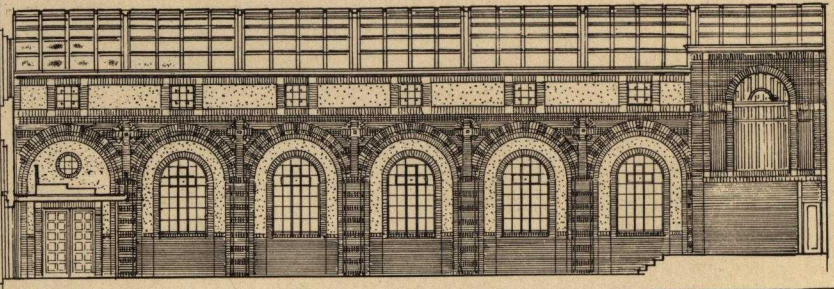


DESIGN BY L. C. LIGHT AND A. C. FRANK, NEW YORK, N. Y.

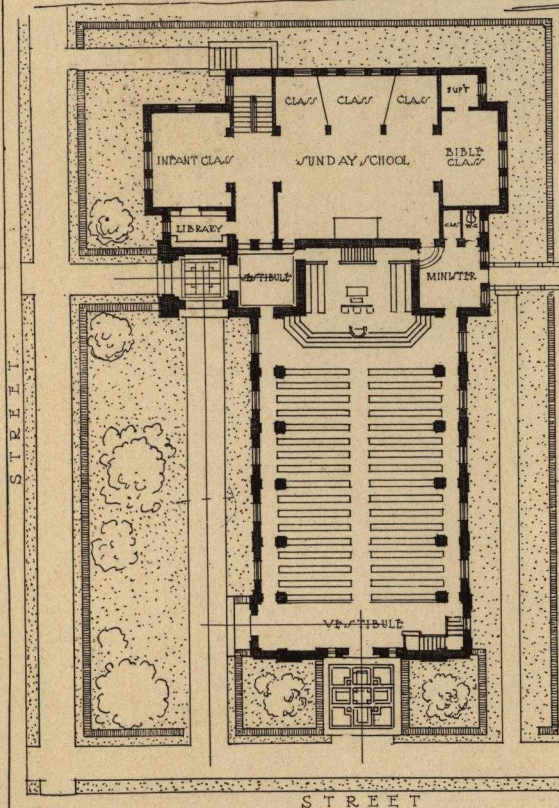
THE BRICK CHURCH AND PARISH HOUSE

BRICKBUILDER COMPETITION FOR
A SMALL BRICK CHURCH AND PARISH
HOUSE TO BE FACED WITH HY-TEX BRICK

SUBMITTED BY
THIS
DESIGN
FITTING
TION OF
ITED
TYPE OF
IS ONE
ANY SEC
THE UN
STATES
TAN BROWN OF VARIOUS
SHADES LAID UP IN WIDE
WHITE ROUGH CUT FLUSH JOINT

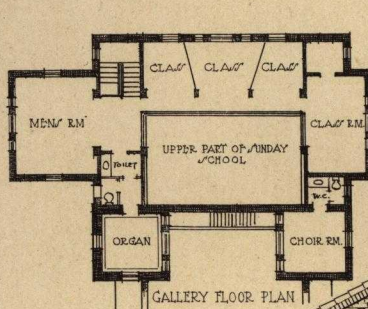


SCALE 1" = 10' FEET

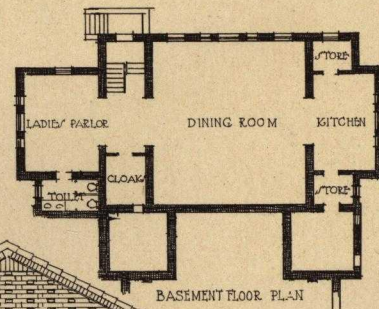


STREET

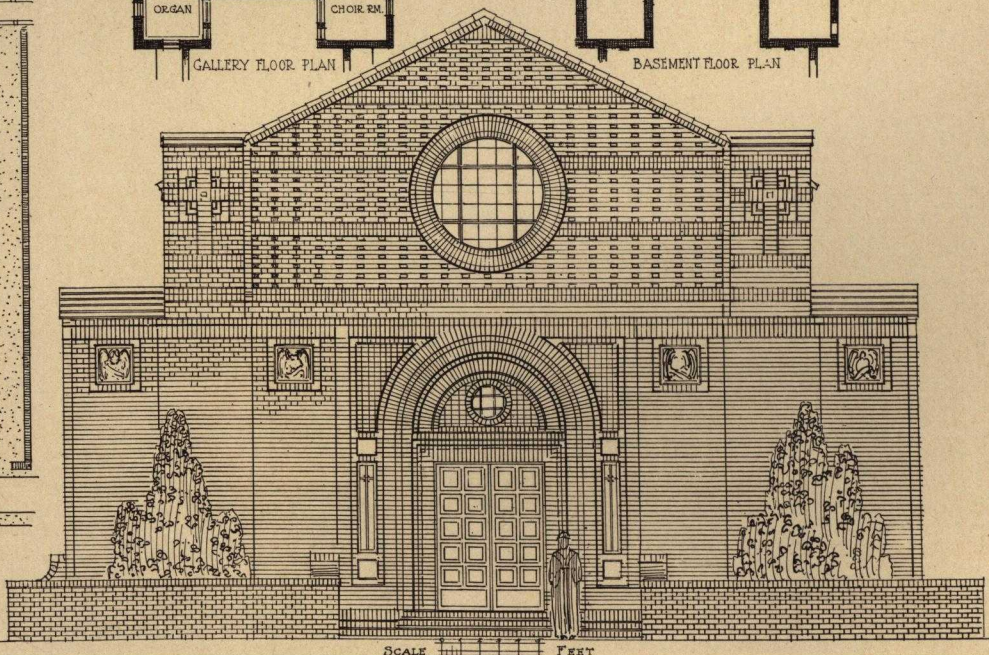
SCALE FEET



GALLERY FLOOR PLAN



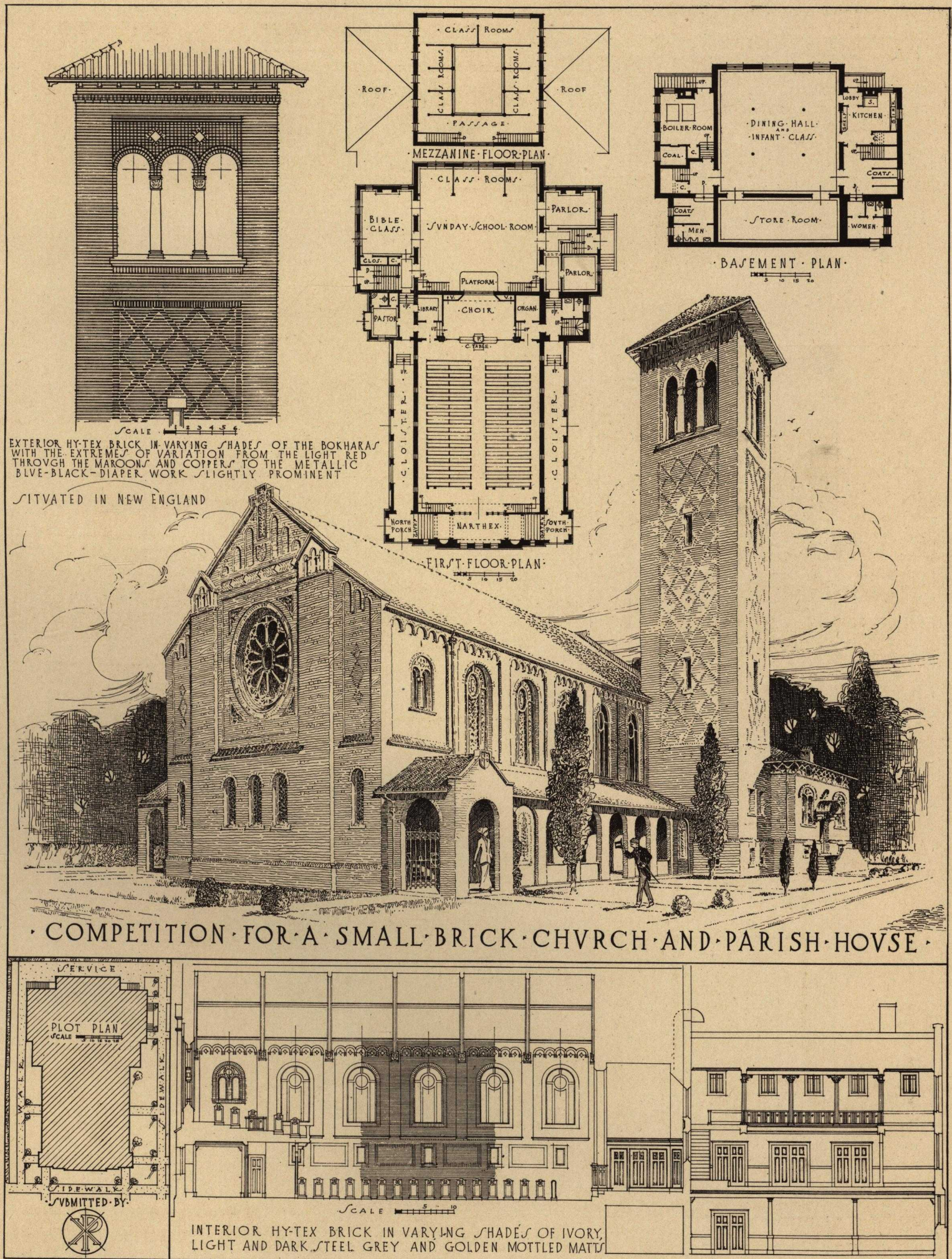
BASEMENT FLOOR PLAN



SCALE 1" = 10' FEET

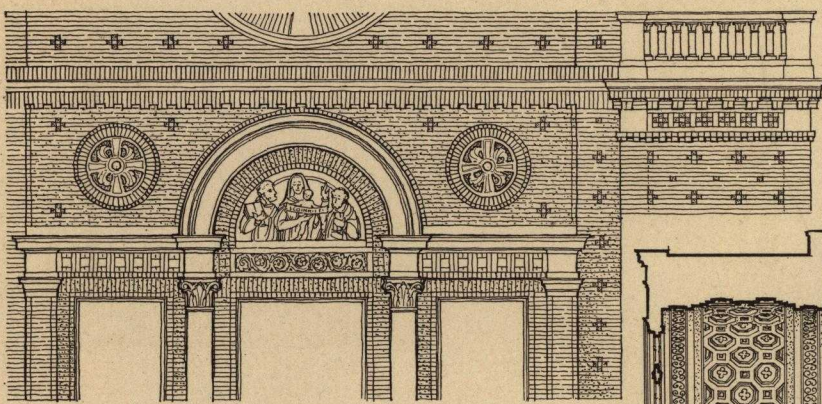
DESIGN BY DAVIS, McGRATH & KIESSLING, NEW YORK, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

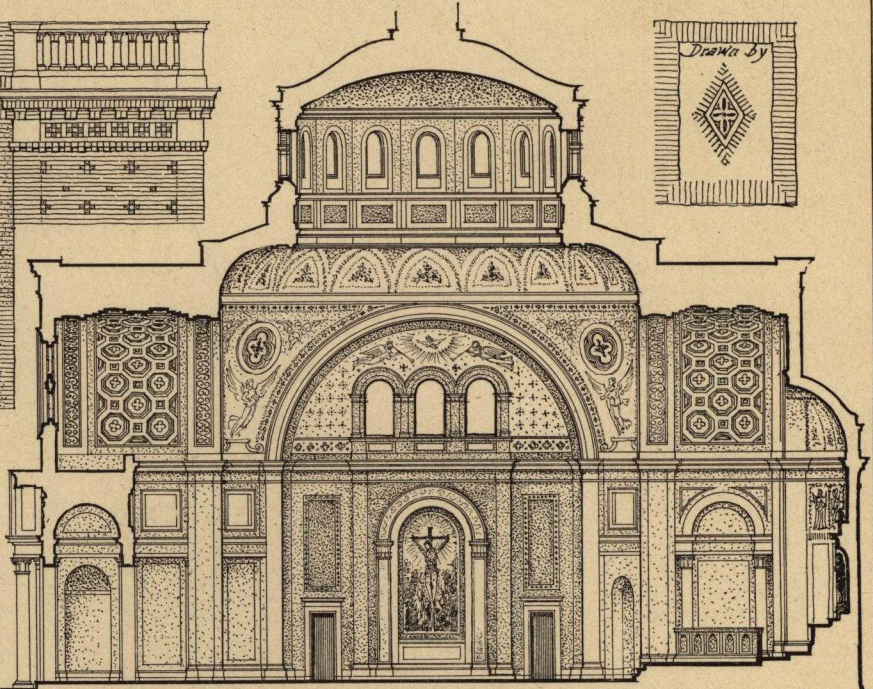


DESIGN BY DANIEL SHEA, SPRINGFIELD, MASS.

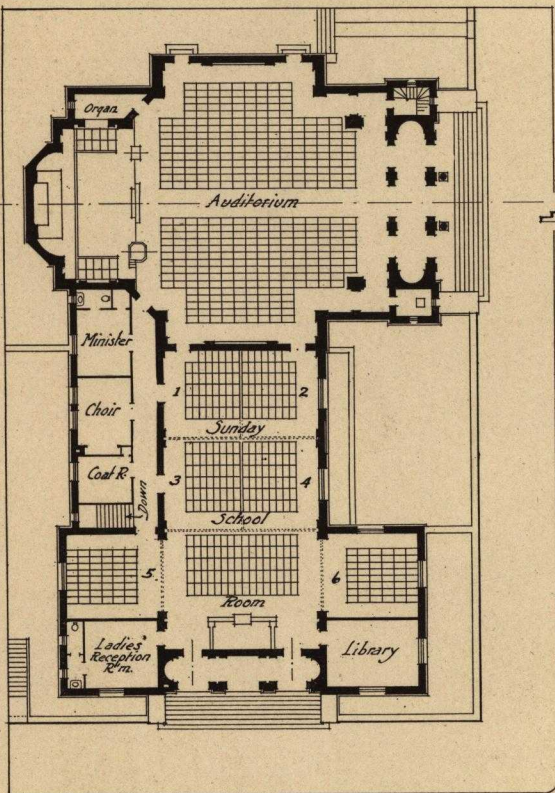
THE BRICK CHURCH AND PARISH HOUSE



Detail of Entrance to Church
10 feet

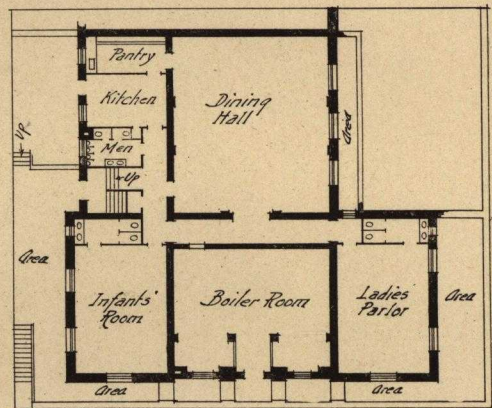


Longitudinal Section through Church
Scale 15 feet

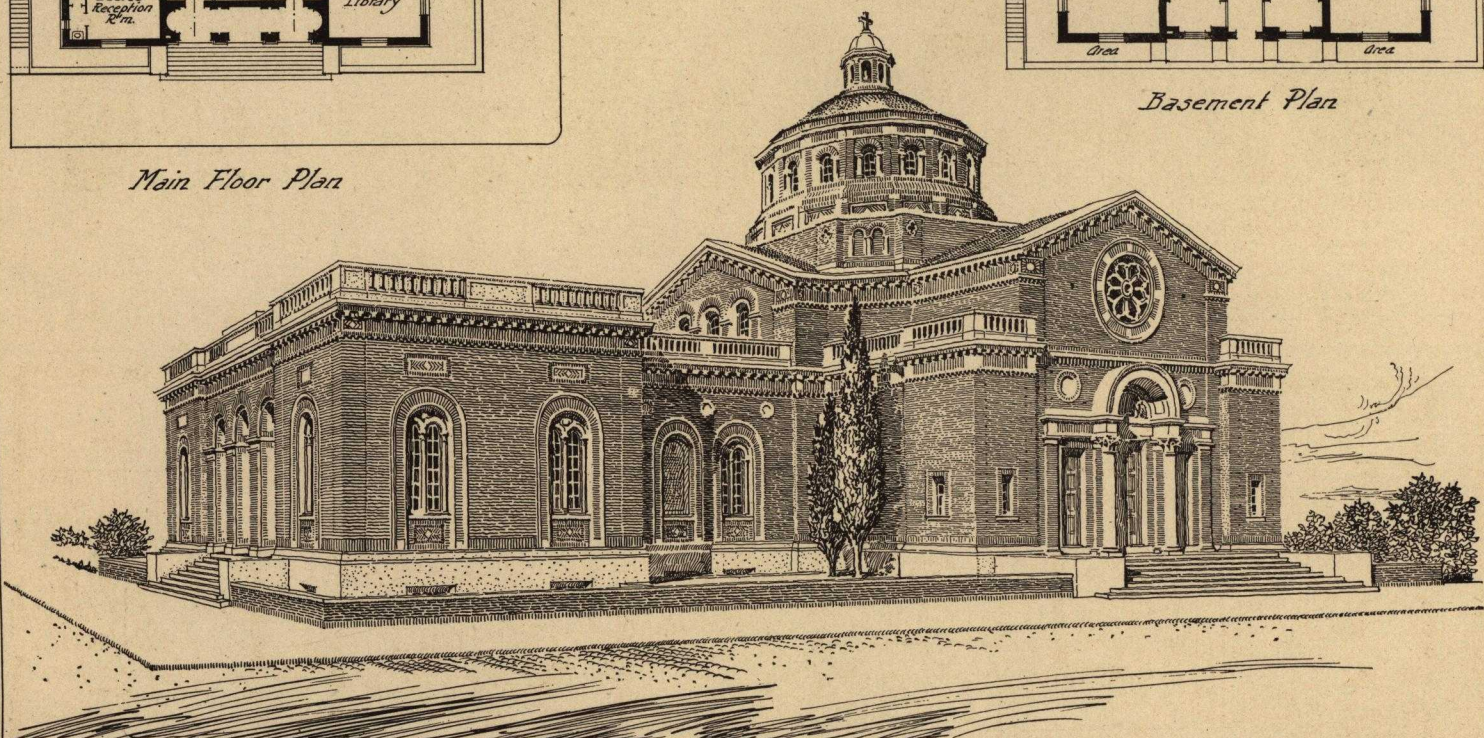


Main Floor Plan

Scale for Plans
These buildings are to be located in an Eastern suburban town, i.e., Germantown, Pa., Salem, Mass. The exterior color scheme to be similar to that which was used for St. Paul's Chapel, NYC.



Basement Plan

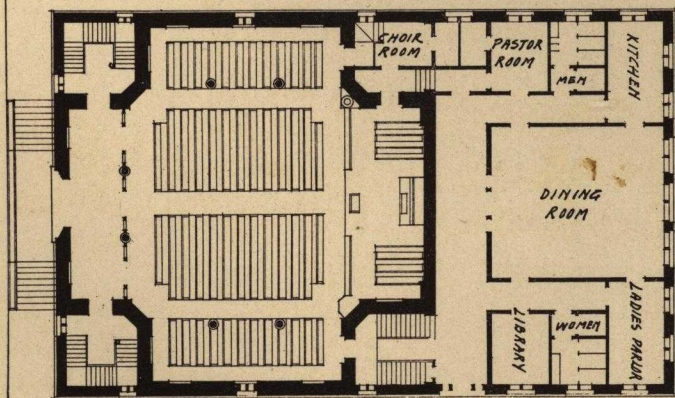
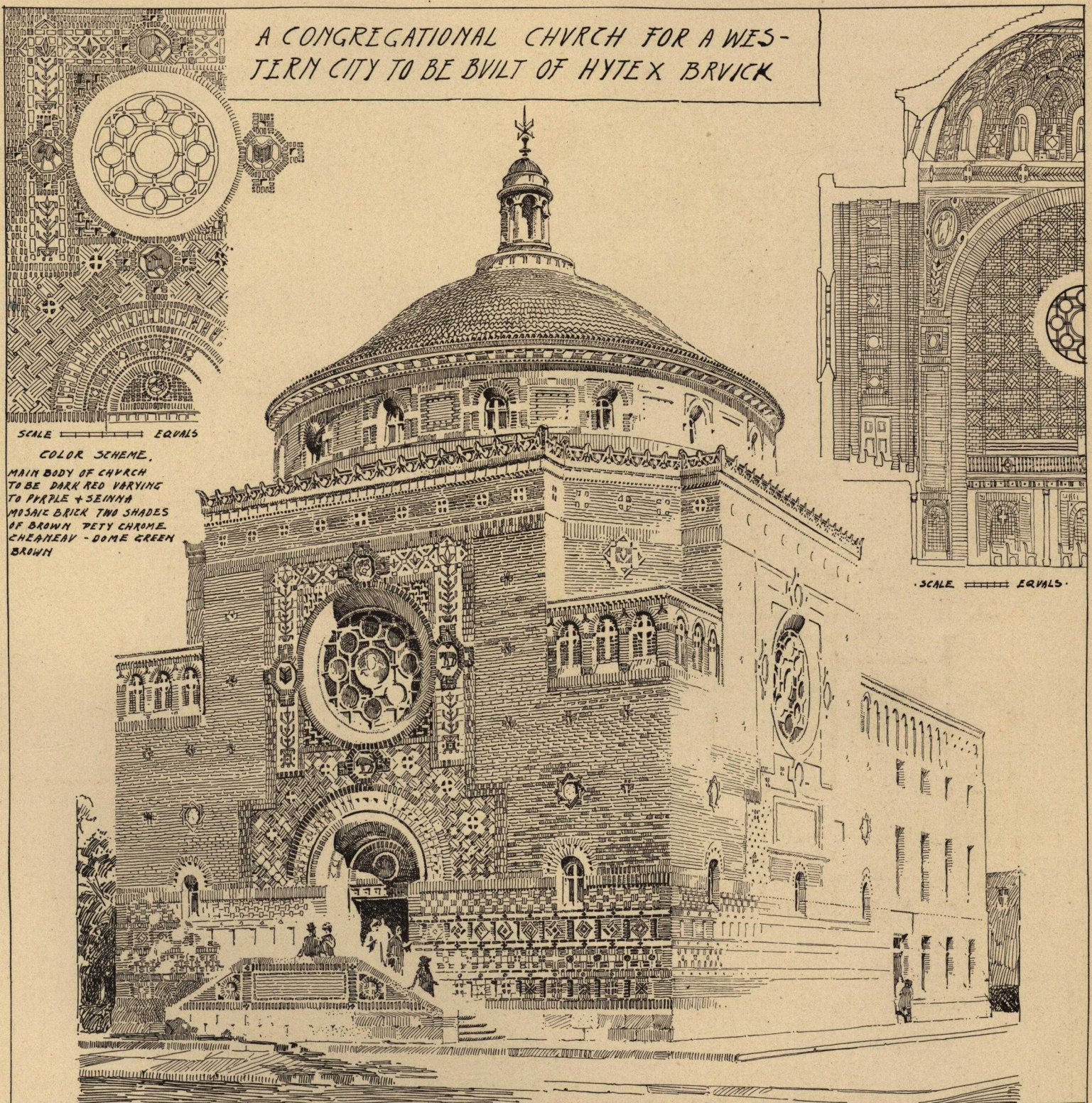


A SMALL EPISCOPAL CHURCH AND PARISH HOUSE • BRICKBUILDER COMPETITION •

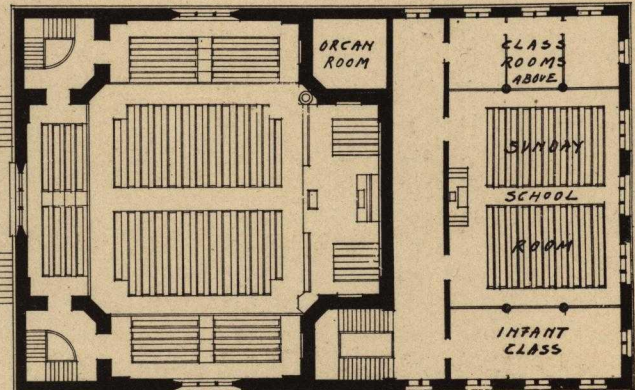
DESIGN BY WILHELM BERG, NEW YORK, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

A CONGREGATIONAL CHURCH FOR A WESTERN CITY TO BE BUILT OF HYTEX BRICK



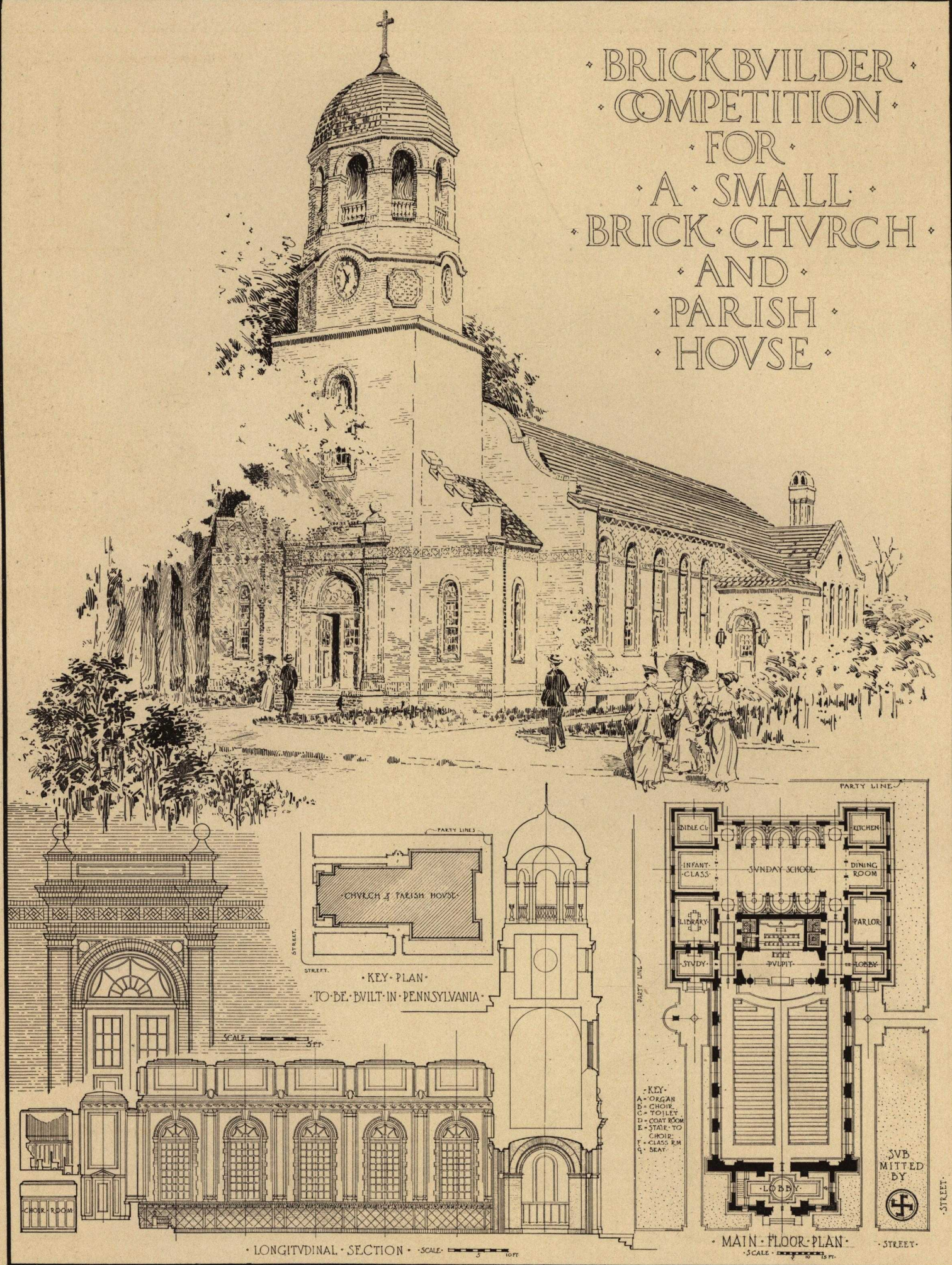
SUBMITTED BY



DESIGN BY MISS ALICE LIGHTFIELD, NEW YORK, N. Y.

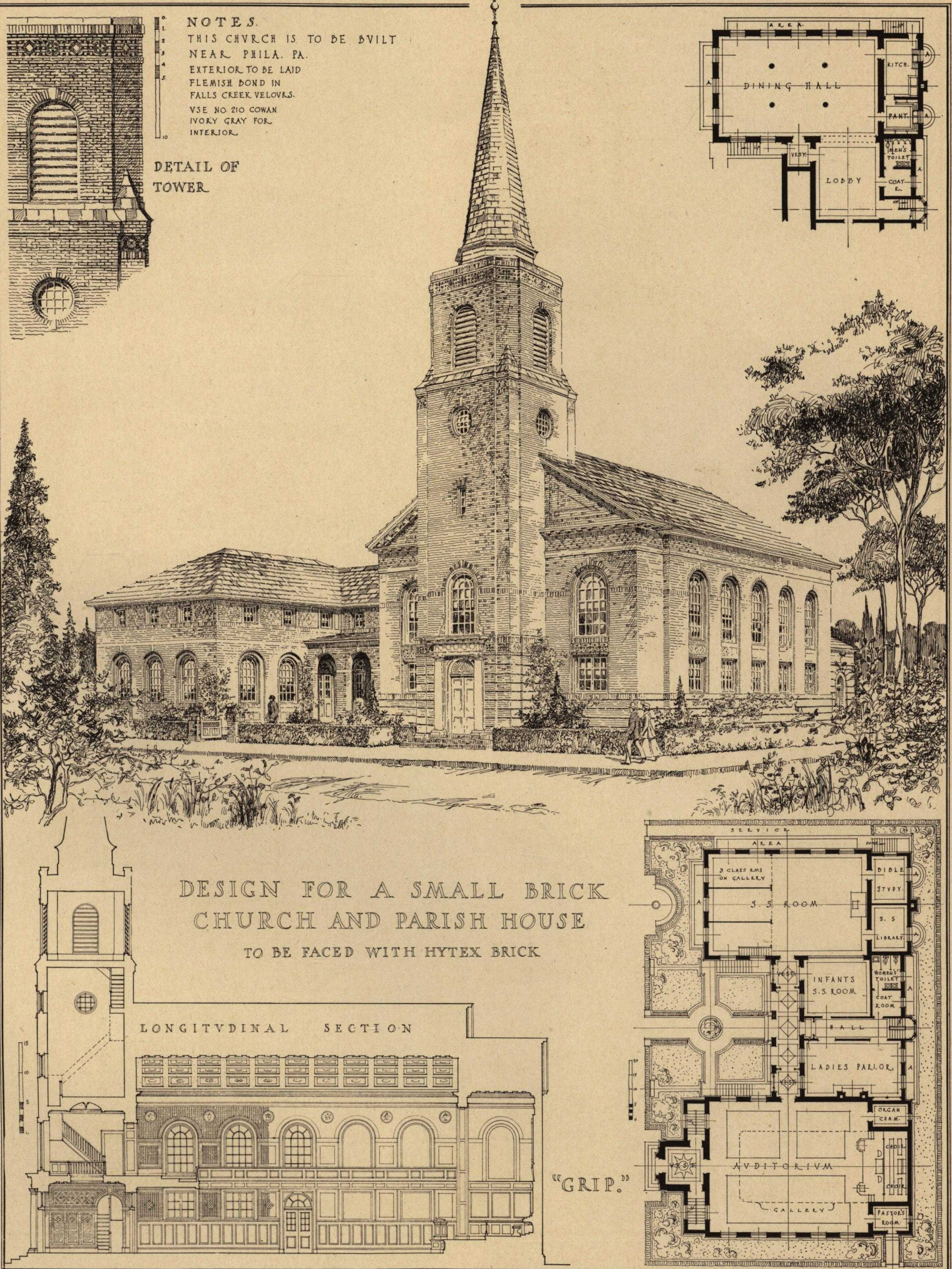
THE BRICK CHURCH AND PARISH HOUSE

BRICK BUILDER COMPETITION FOR A SMALL BRICK CHURCH AND PARISH HOUSE



DESIGN BY HERBERT E. RICH AND J. RUSSELL COLEMAN, DES MOINES, IOWA

THE BRICK CHURCH AND PARISH HOUSE

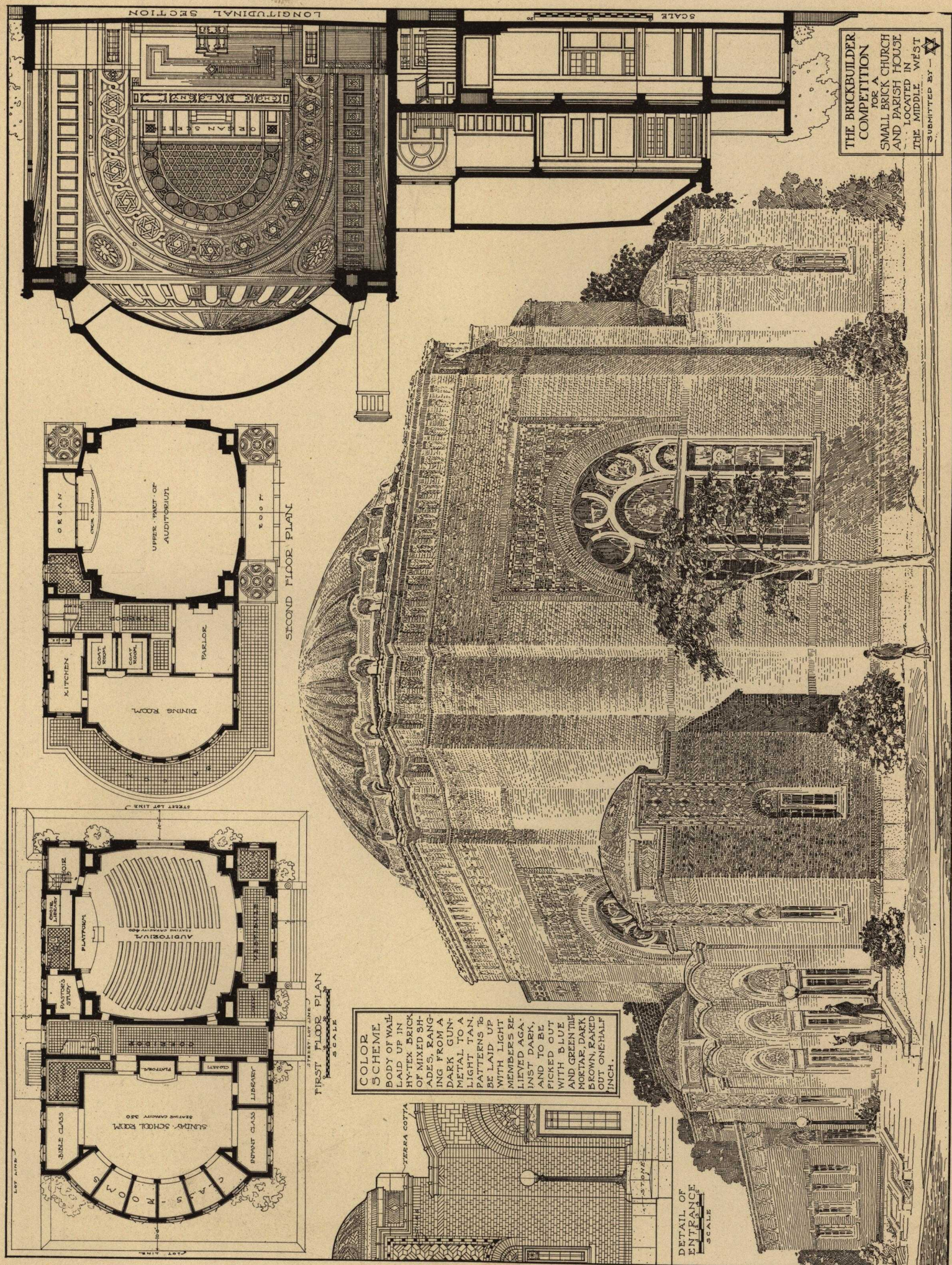


DESIGN BY J. IVAN DISE, NEW YORK, N. Y.

[illegible]

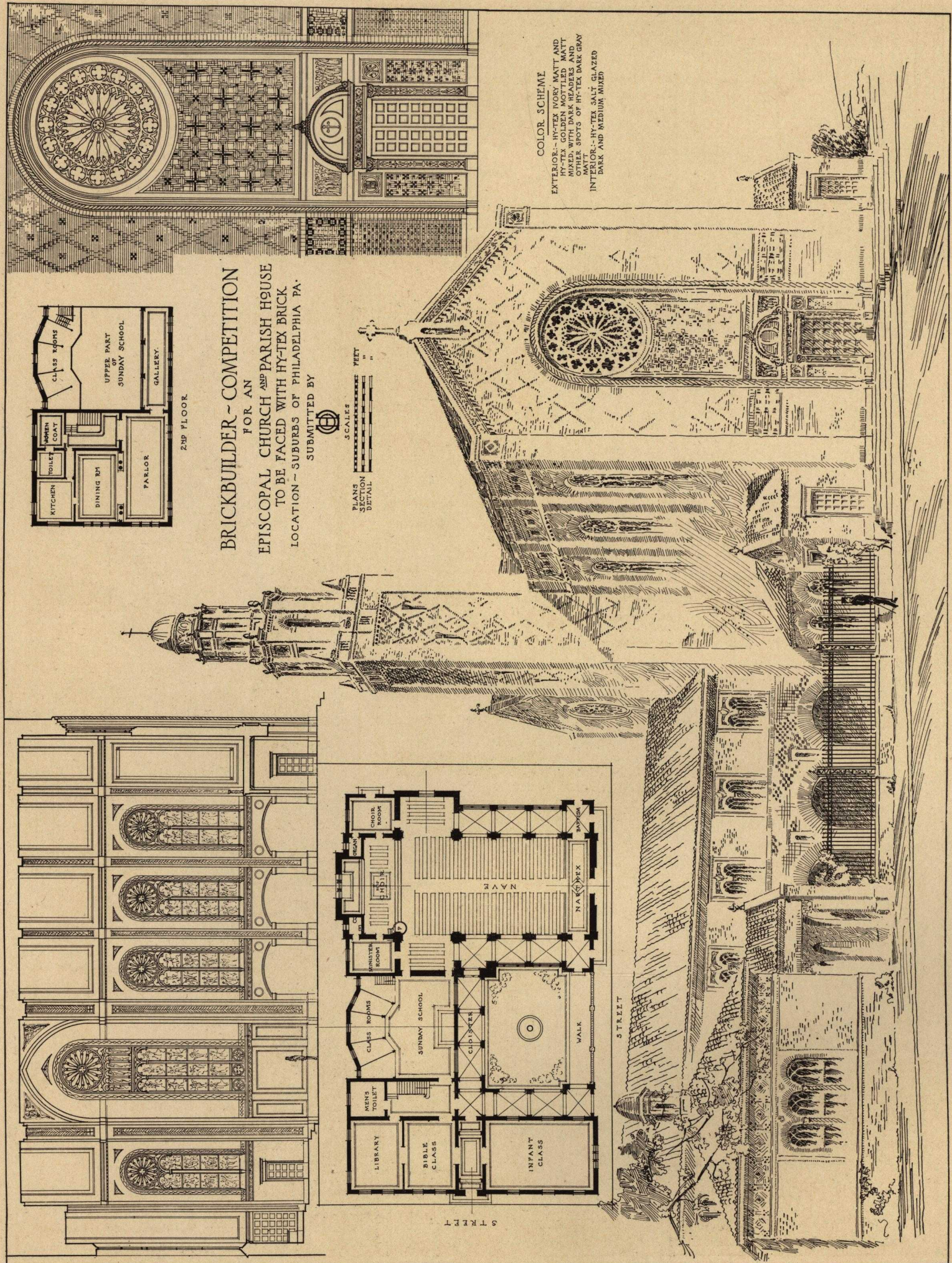
DESIGN BY JAMES CROCKART, MONTREAL, CAN.

THE BRICK CHURCH AND PARISH HOUSE



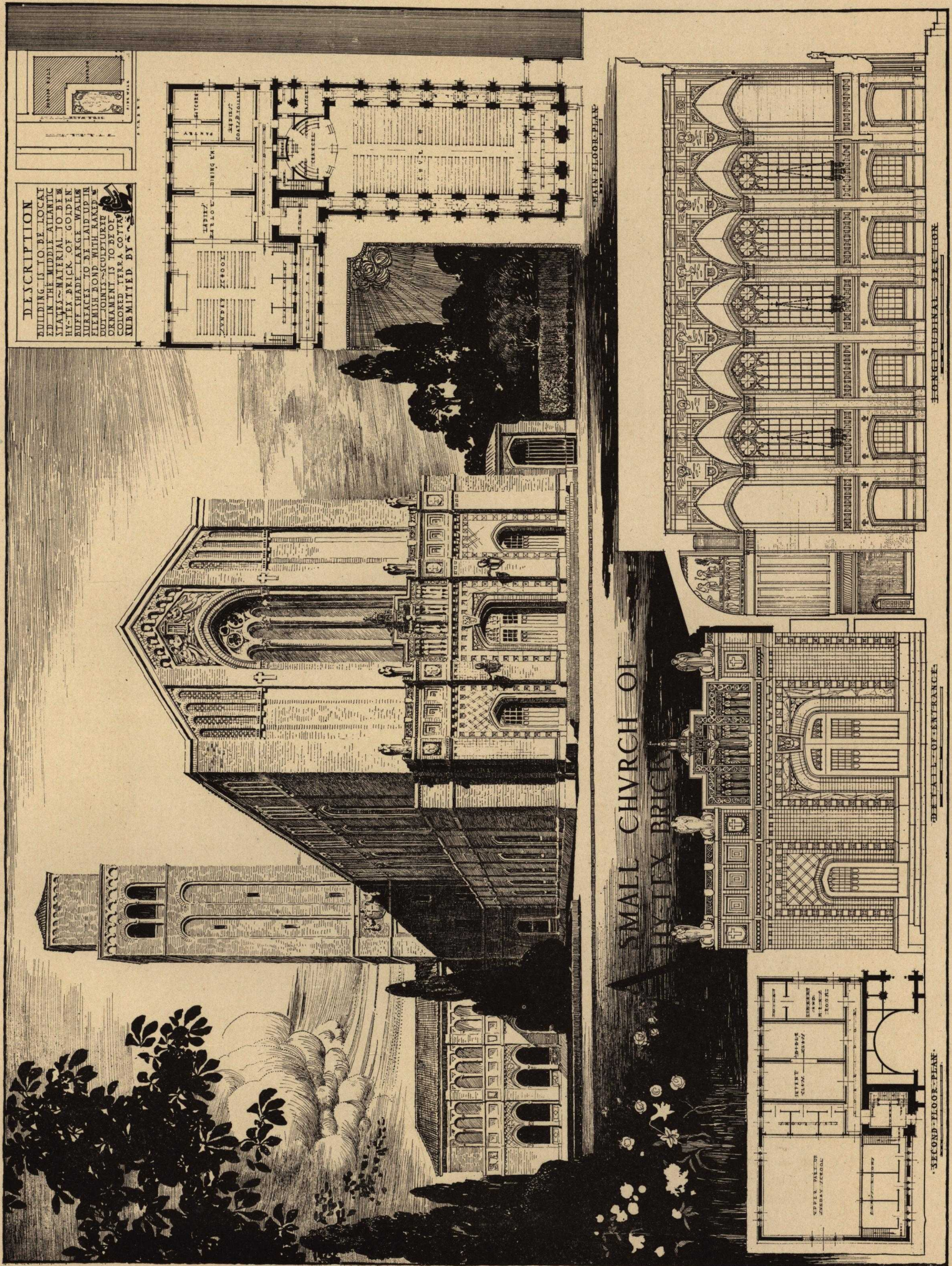
DESIGN BY JESSE N. WATSON, ST. LOUIS, MO.

THE BRICK CHURCH AND PARISH HOUSE



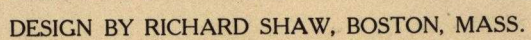
DESIGN BY CHAS. H. UMBRECHT, EAST ORANGE, N. J.

THE BRICK CHURCH AND PARISH HOUSE

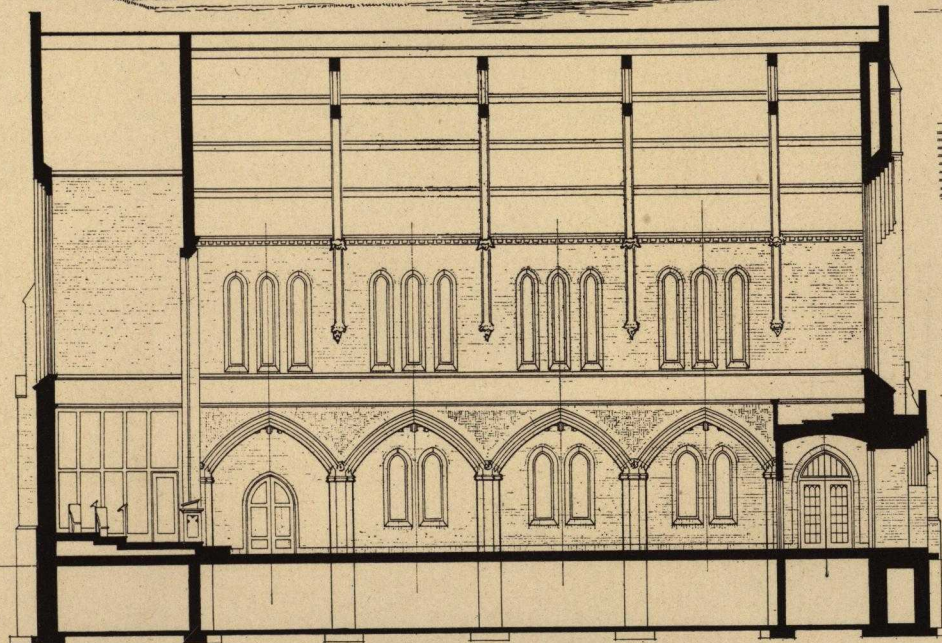
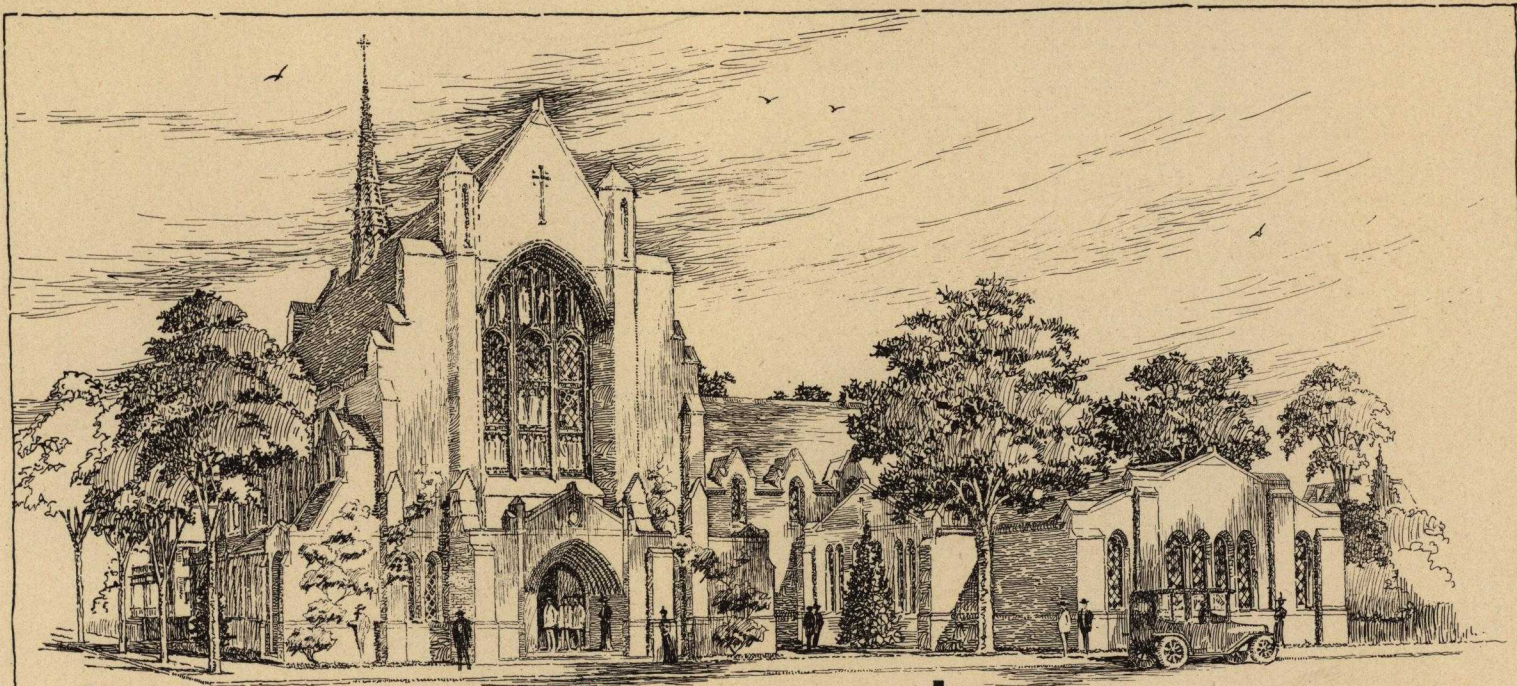


DESIGN BY PHILIP R. HOOTON AND IRWIN S. PORTER, WASHINGTON, D. C.

Competition for a Small Brick Church
and Parish House
To be faced with Hy-tex Brick.



THE BRICK CHURCH AND PARISH HOUSE

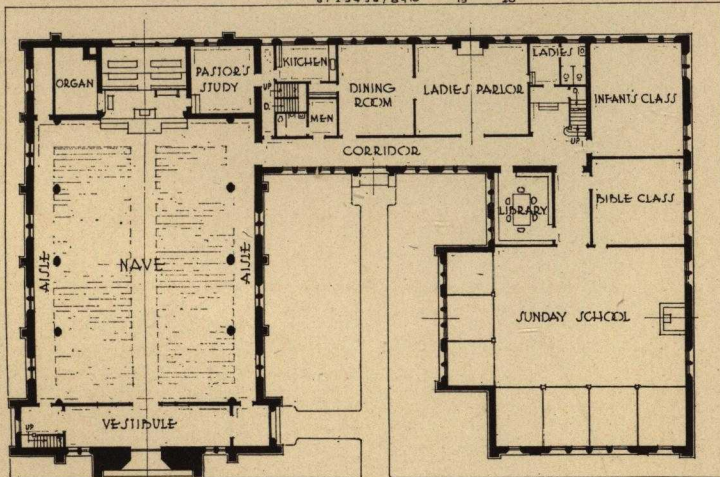


SECTION NO. 500 HYTEX FACING

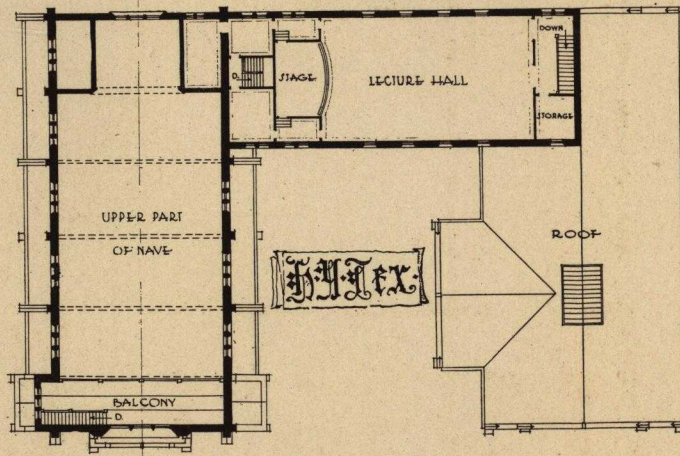


DETAIL

HYTEX VELOUR - FLEMISH
DOUBLE STITCHES BOND -
TRIMMINGS OF TERRA-
COTTA TO MATCH



FIRST FLOOR PLAN



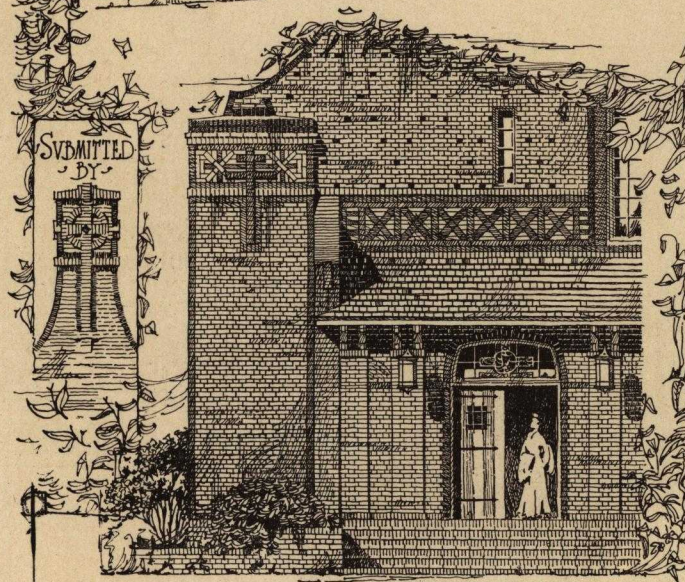
SECOND FLOOR PLAN

**Brickbuilder Competition for a Brick Church and Parish House
To be Built in Missouri**

DESIGN BY GEORGE B. FERRY, MILWAUKEE, WIS.

THE BRICK CHURCH AND PARISH HOUSE

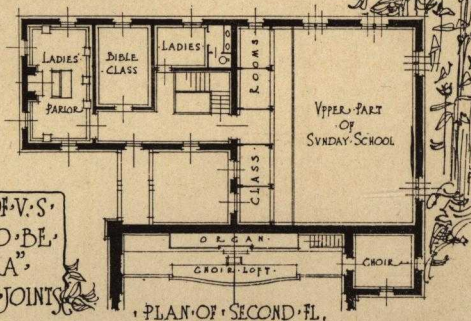
BRICKBUILDER COMPETITION,
A SMALL CHURCH TO BE
BUILT OF HY-TEX BRICK.



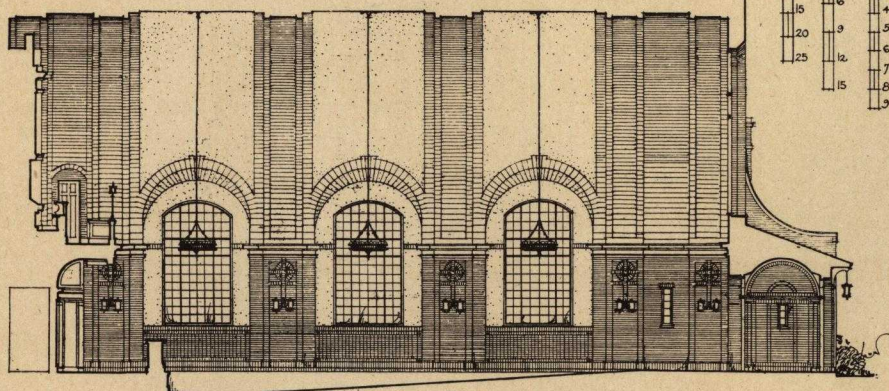
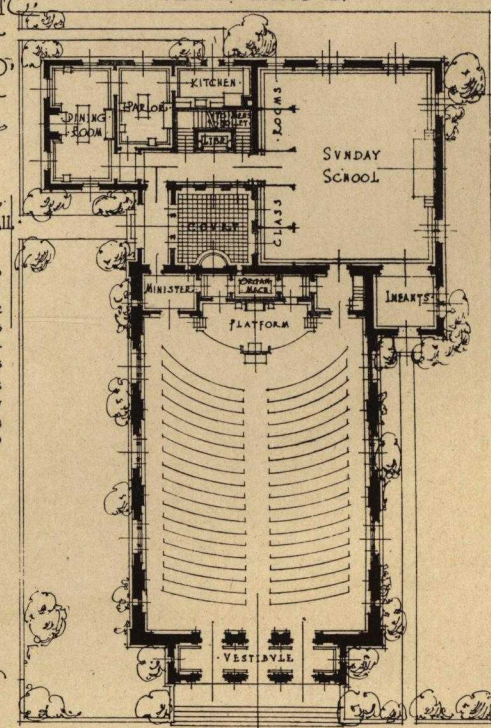
DETAIL AT ENTRANCE

LOCATION -
MIDDLE ATLANTIC
OR CENTRAL STATES OF U.S.
BRICK - EXTERIOR TO BE
FACED WITH "BOKHARA"
WITH WIDE FLUSH-CUT JOINTS
COPINGS; PATTERN, ETC.
OF DARK TONE. IN-
TERIOR WALLS TO
BE OF "OXFORD-
STANDARDS"

SCALES
FOR PLANS
FOR SECTIONS
FOR DETAILS

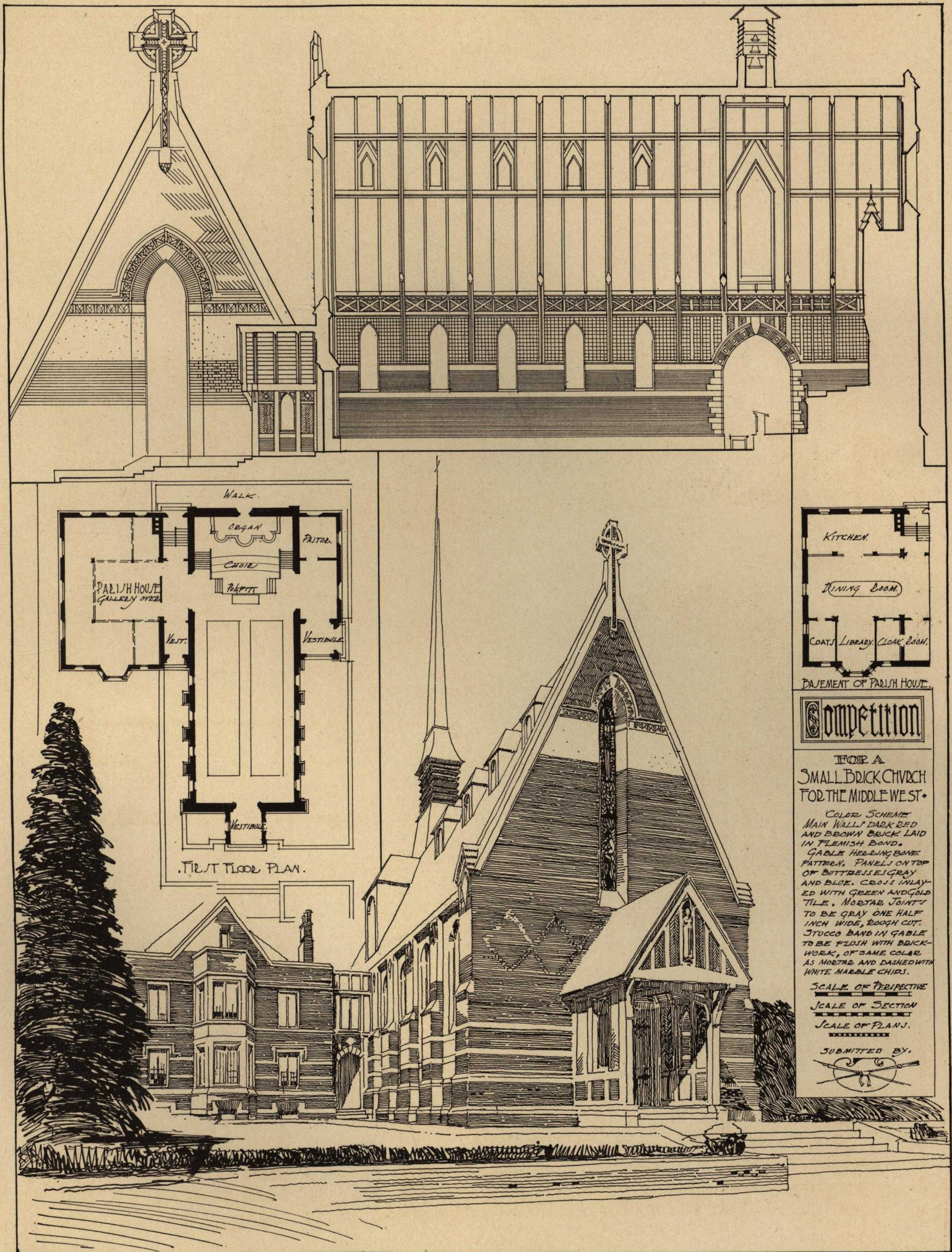


PLAN OF SECOND FL.



DESIGN BY WALTER MCQUADE AND LEROY BARTON, BROOKLYN, N.Y.

THE BRICK CHURCH AND PARISH HOUSE



Competition

FOR A
SMALL BRICK CHURCH
FOR THE MIDDLE WEST.

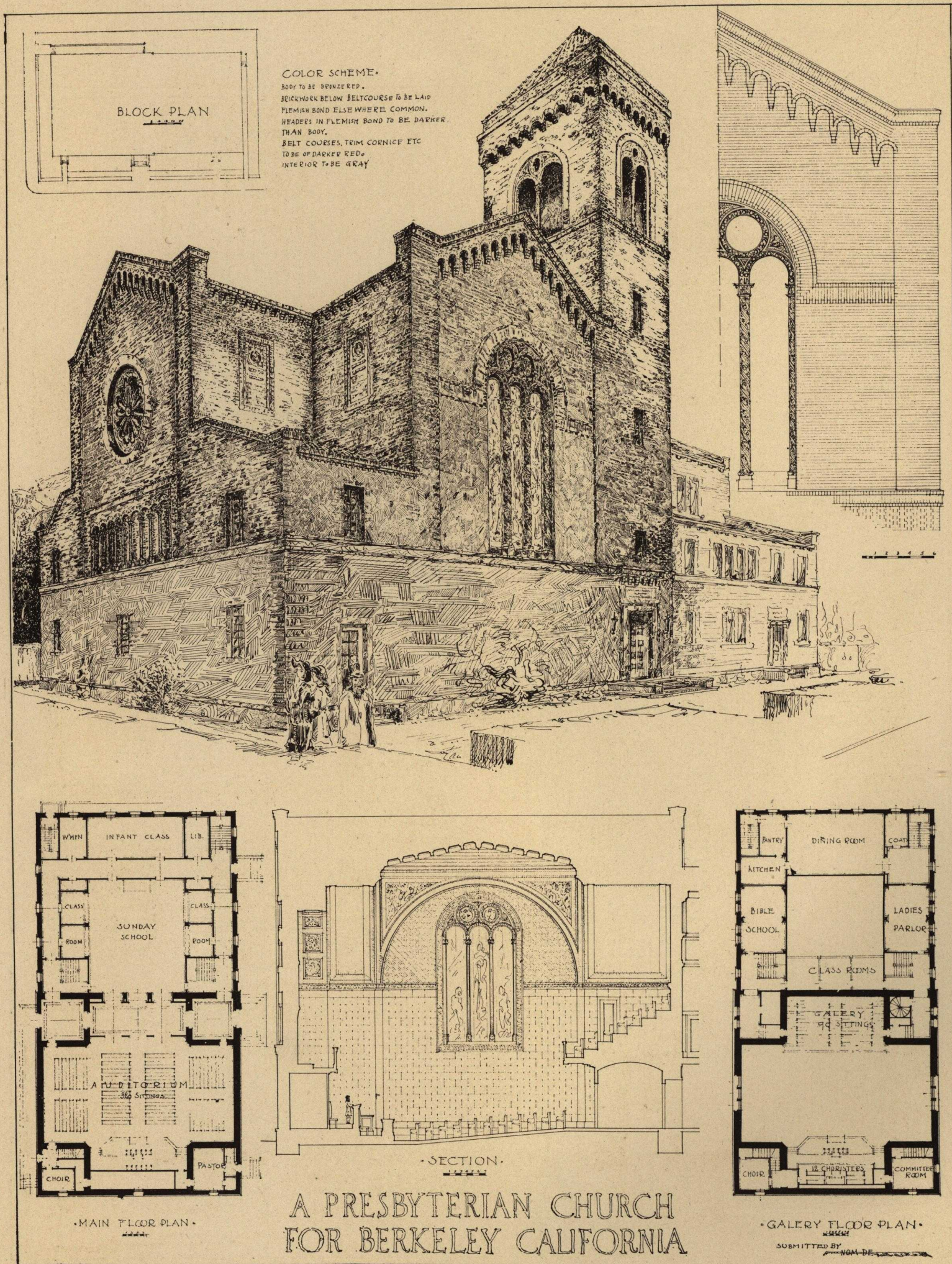
COLORS: MAIN WALLS DARK RED AND BROWN BRICK LAID IN FLEMISH BOND. GABLE HERRING BONE PATTERN. PANELS ON TOP OF BUTTRESSES GRAY AND BLUE. CROSS INLAINED WITH GREEN AND GOLD TILE. MORTAR JOINTS TO BE GRAY ONE HALF INCH WIDE, ROUGH CUT. STUCCO BAND IN GABLE TO BE FLOSH WITH BRICKWORK, OF SAME COLOR AS MORTAR AND DASHED WITH WHITE MARBLE CHIPS.

SCALE OF PERSPECTIVE
SCALE OF SECTION
SCALE OF PLANS.

SUBMITTED BY.

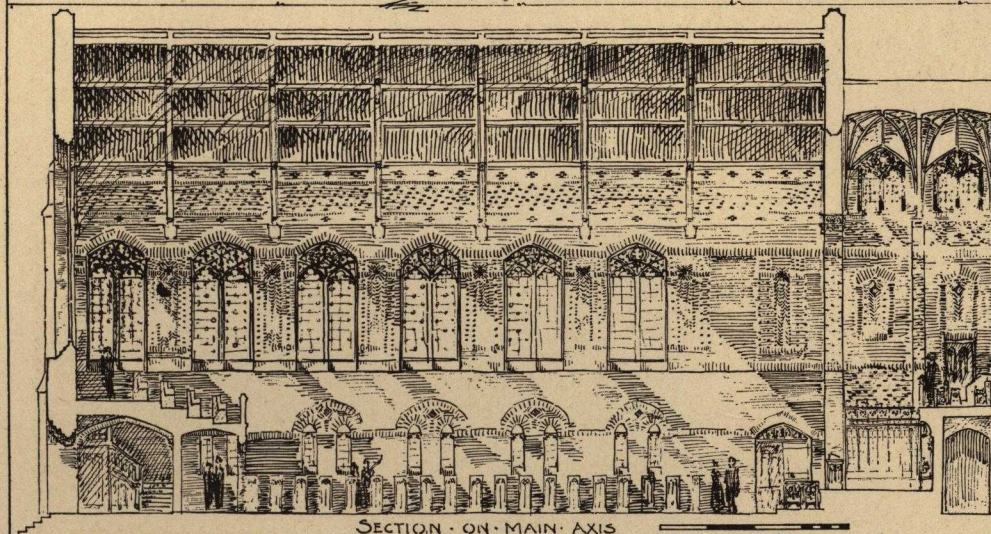
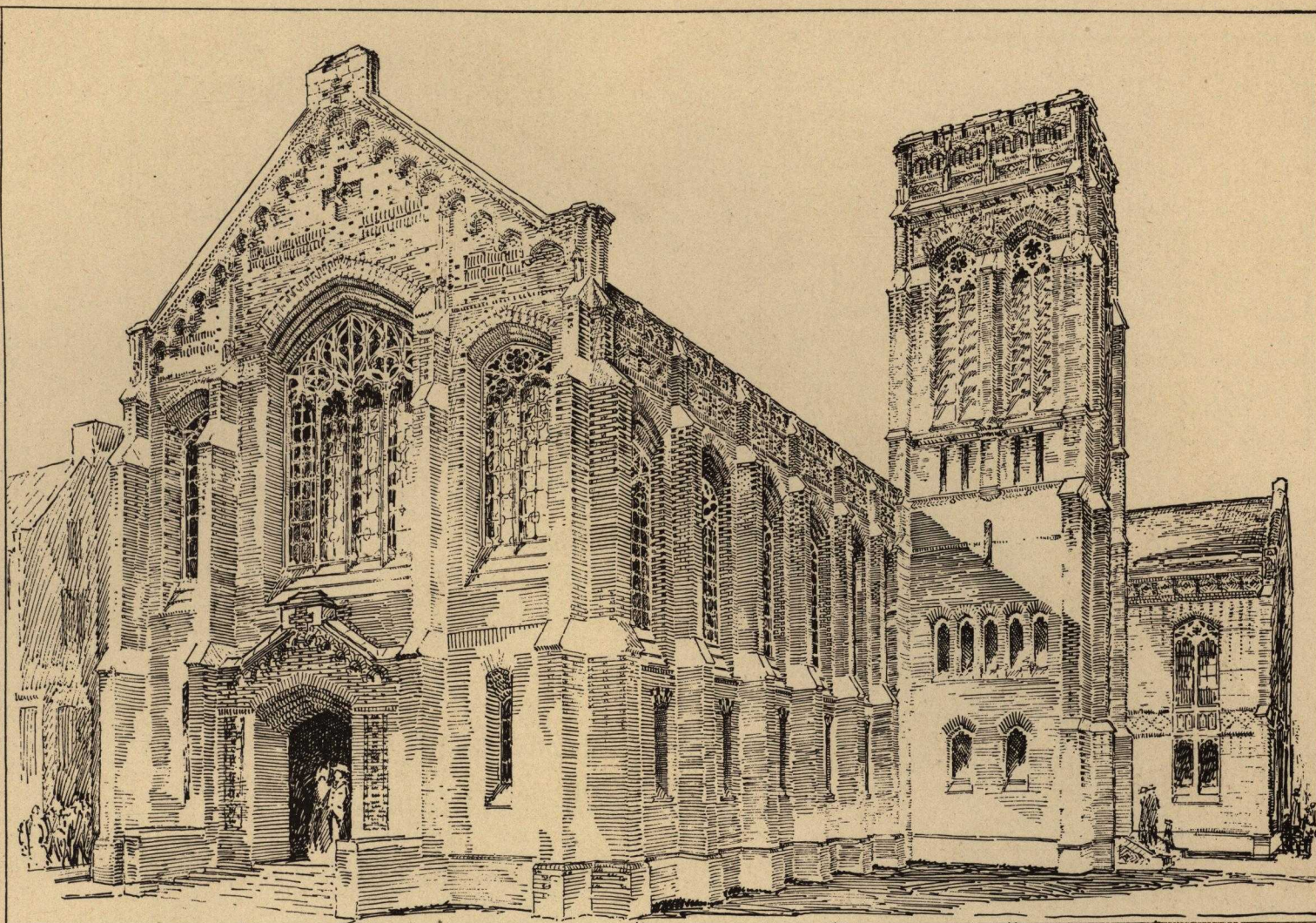
DESIGN BY CHANNING W. PORTER, AMES, IOWA

THE BRICK CHURCH AND PARISH HOUSE

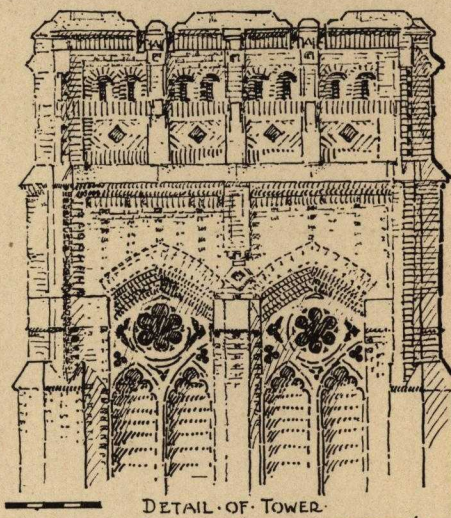


DESIGN BY CRESTON H. JENSEN AND CARL J. WEYL, SAN FRANCISCO, CAL.

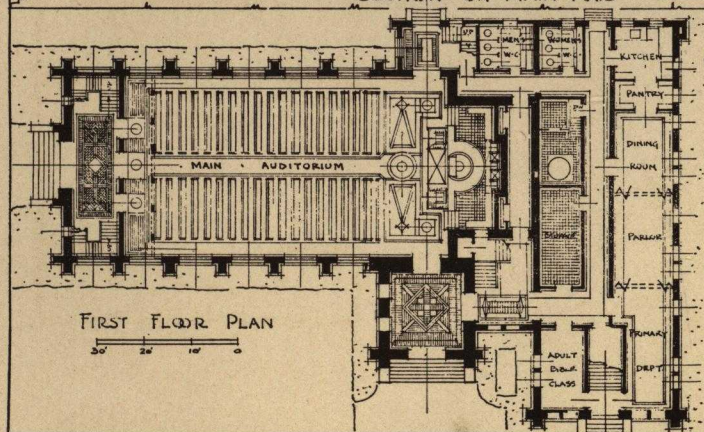
THE BRICK CHURCH AND PARISH HOUSE



SECTION - ON MAIN AXIS



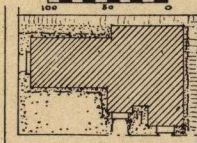
DETAIL OF TOWER



FIRST FLOOR PLAN

BRICKBUILDER COMPETITION
A BRICK CHURCH AND PARISH HOUSE
FOR THE FIRST CONGREGATIONAL CHURCH
OF MONTBLAIR, NEW JERSEY, U.S.A.
TO BE FACED WITH "HYTEX" BRICK, FULL COLOR
RANGE, FLUSH JOINTS, FLEMISH BOND

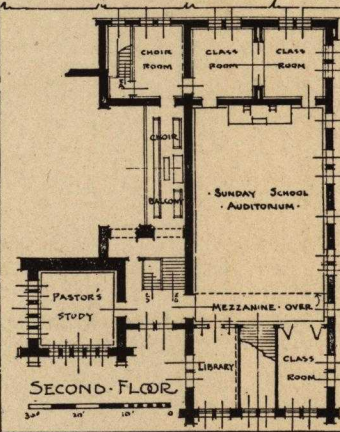
BLOCK PLAN



SUBMITTED

BY

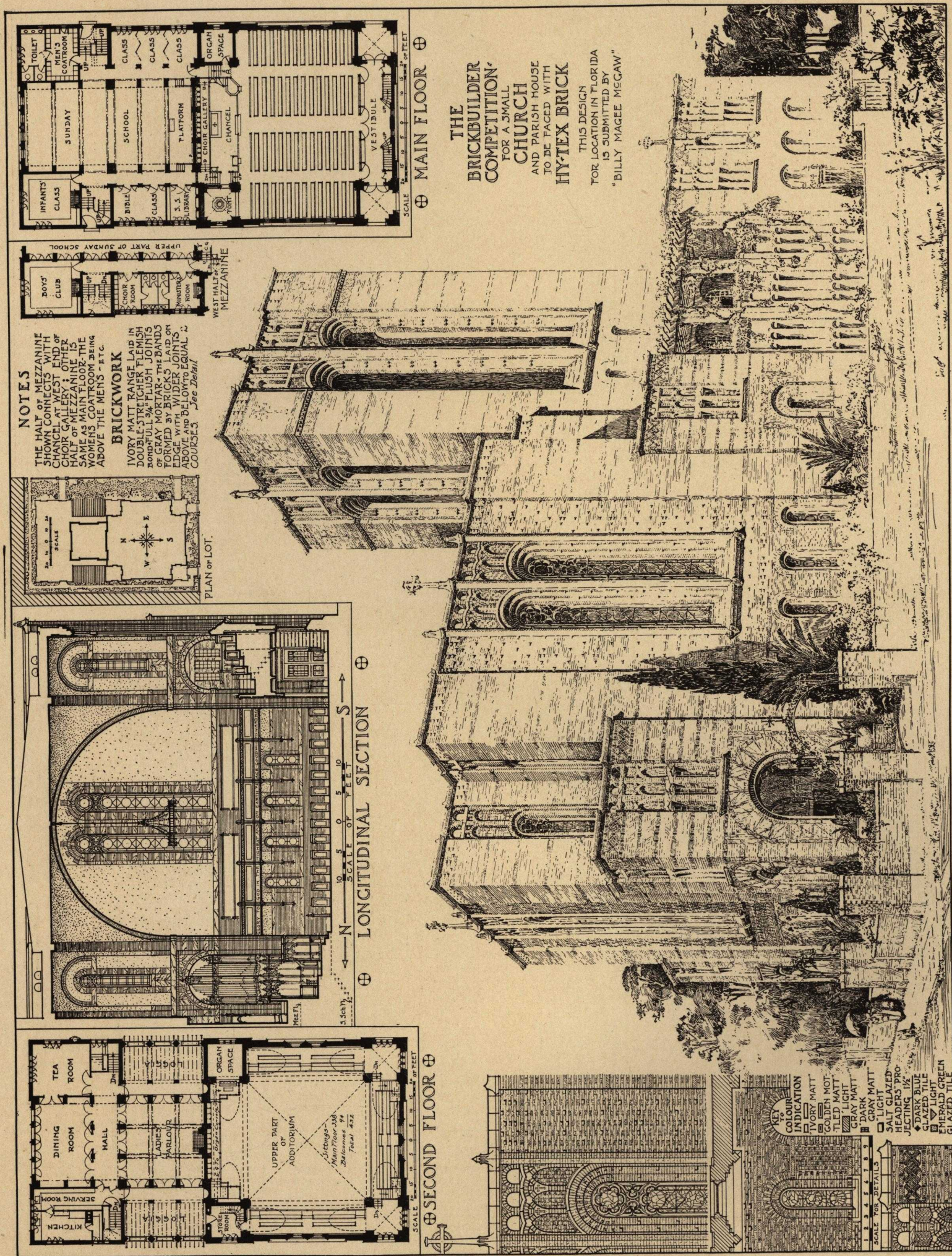
木金人



SECOND FLOOR

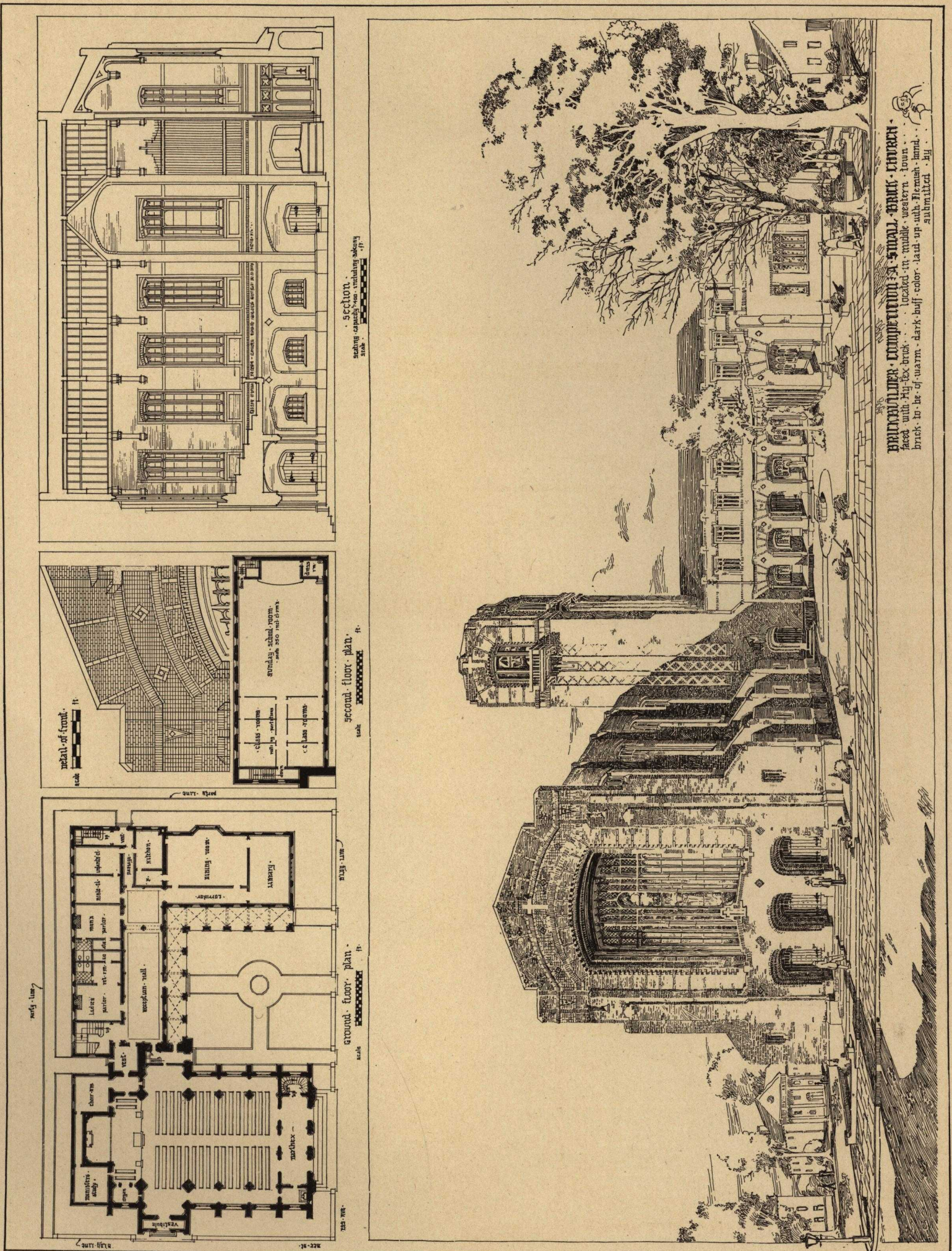
DESIGN BY LESTER G. CHAPIN, RICHMOND HILL, NEW YORK, N.Y.

THE BRICK CHURCH AND PARISH HOUSE



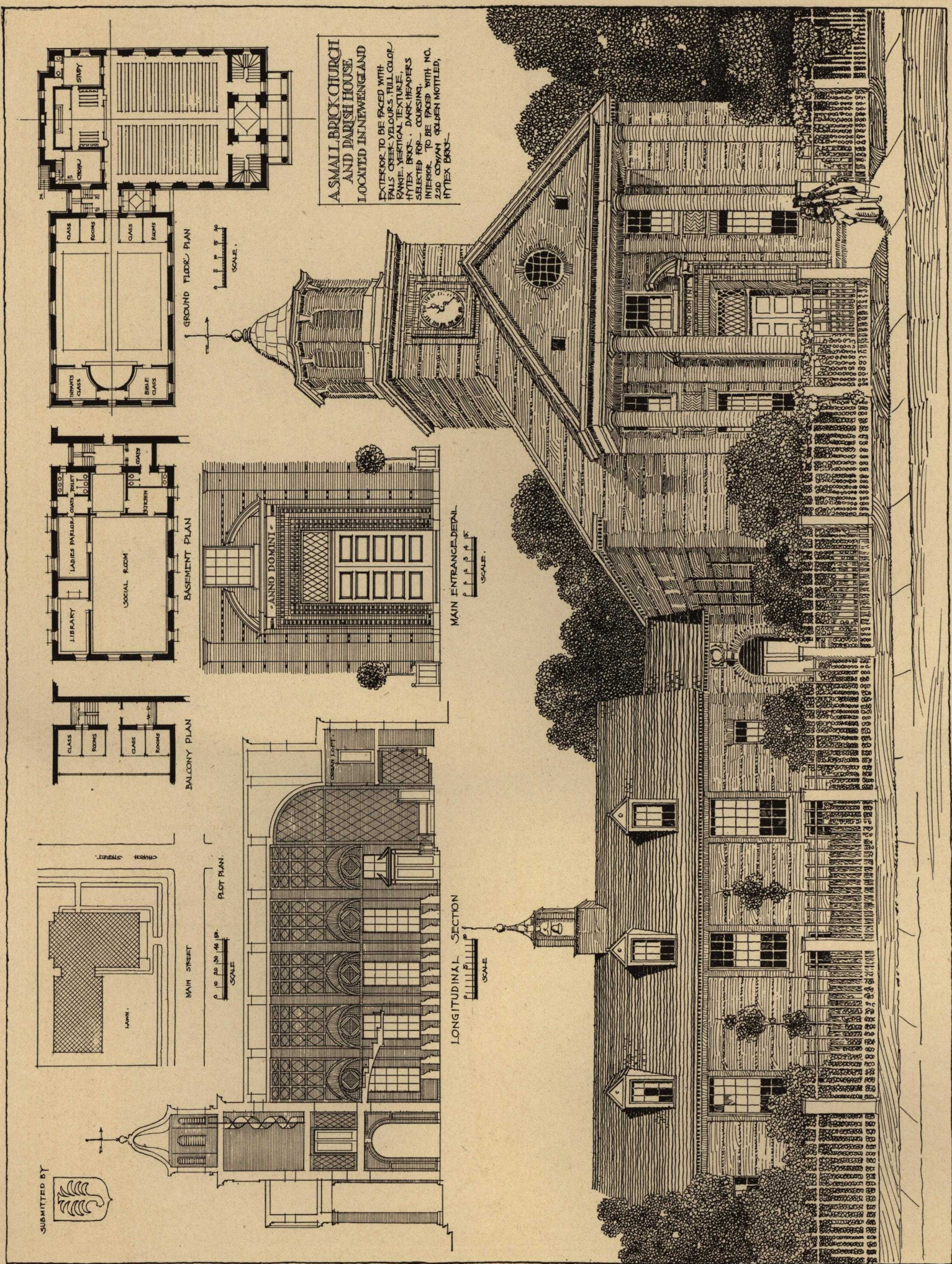
DESIGN BY RICHARD R. STANWOOD, BOSTON, MASS.

THE BRICK CHURCH AND PARISH HOUSE



DESIGN BY MORTIMER E. FREEHOF AND DAVID L. SOLOMON, BROOKLYN, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

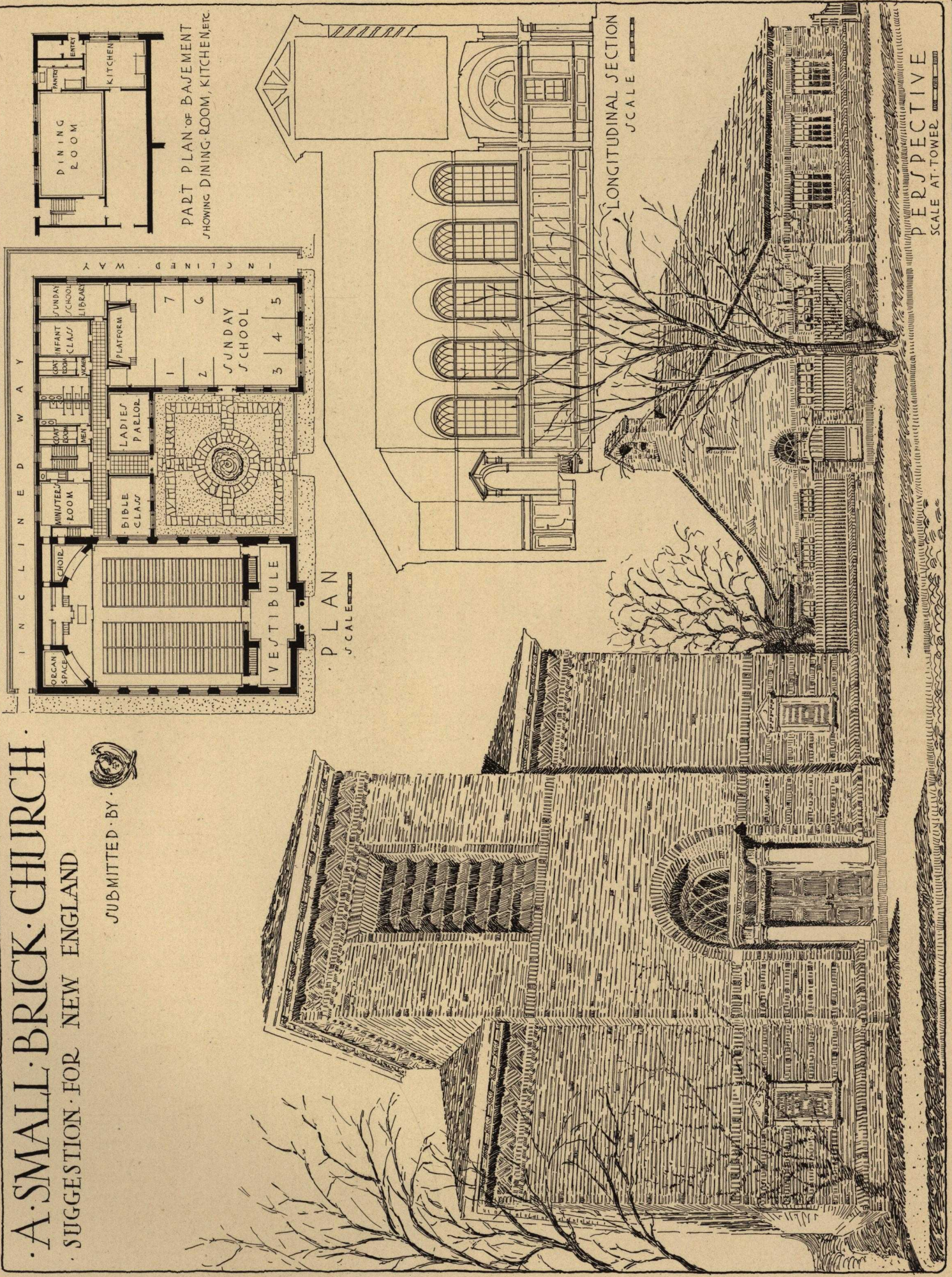


DESIGN BY HUDSON AND KLINE, NEW YORK, N. Y.

THE BRICK CHURCH AND PARISH HOUSE

A SMALL BRICK CHURCH
SUGGESTION FOR NEW ENGLAND

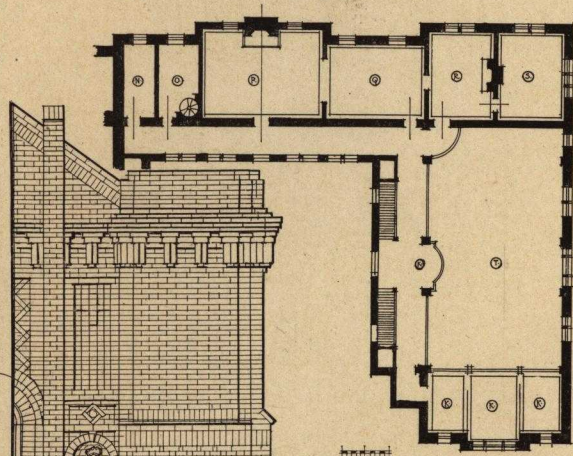
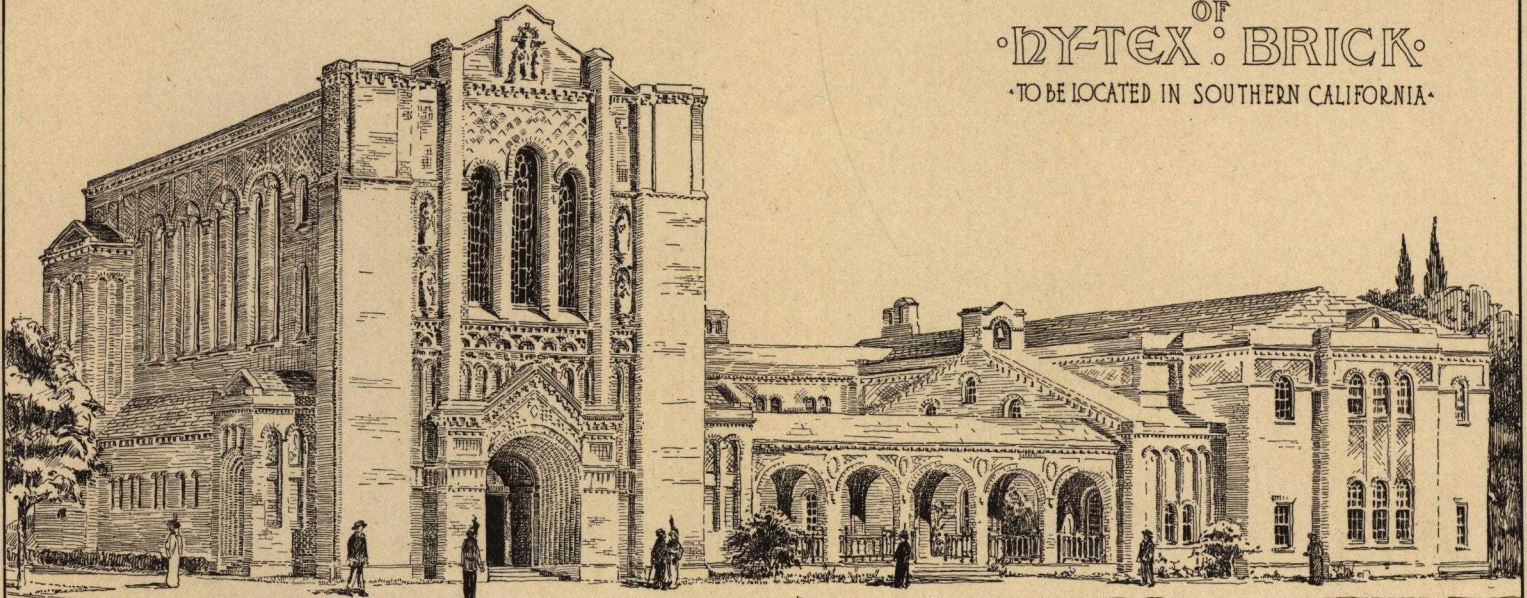
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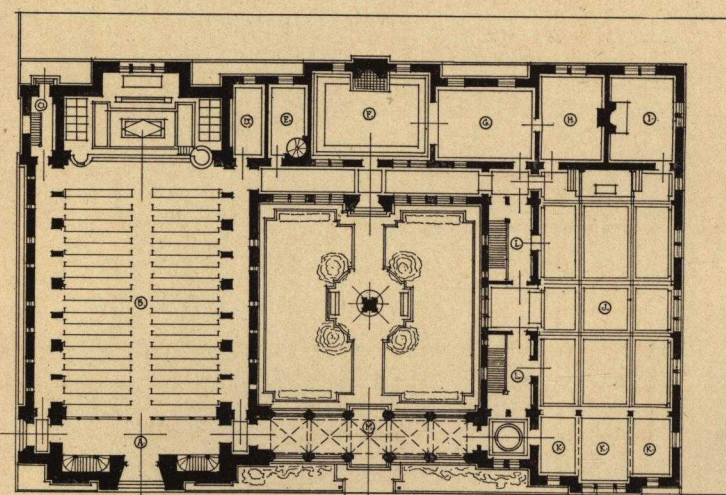
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THE BRICK CHURCH AND PARISH HOUSE

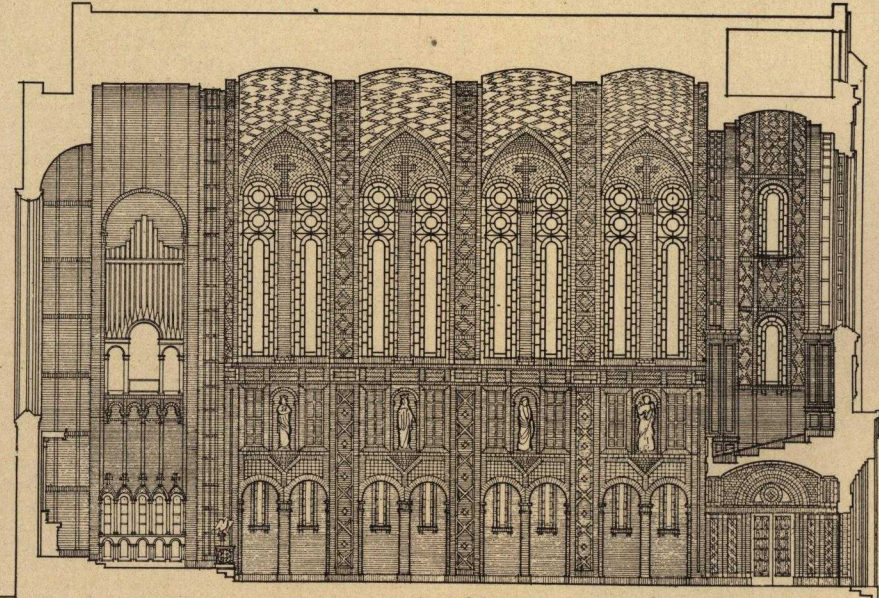
A SMALL CHURCH AND
PARISH HOUSE
OF
HY-TEX BRICK
TO BE LOCATED IN SOUTHERN CALIFORNIA



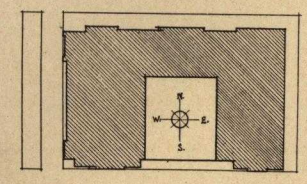
SECOND FLOOR PLAN
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① MENS-TOILET
② CHOR-ROOM
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④ LIBRARY
⑤ LADIES-ROOM
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FIRST FLOOR PLAN



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① VESTIBULE
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⑧ KITCHEN
⑨ INFANT-CLASS
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KEY PLAN

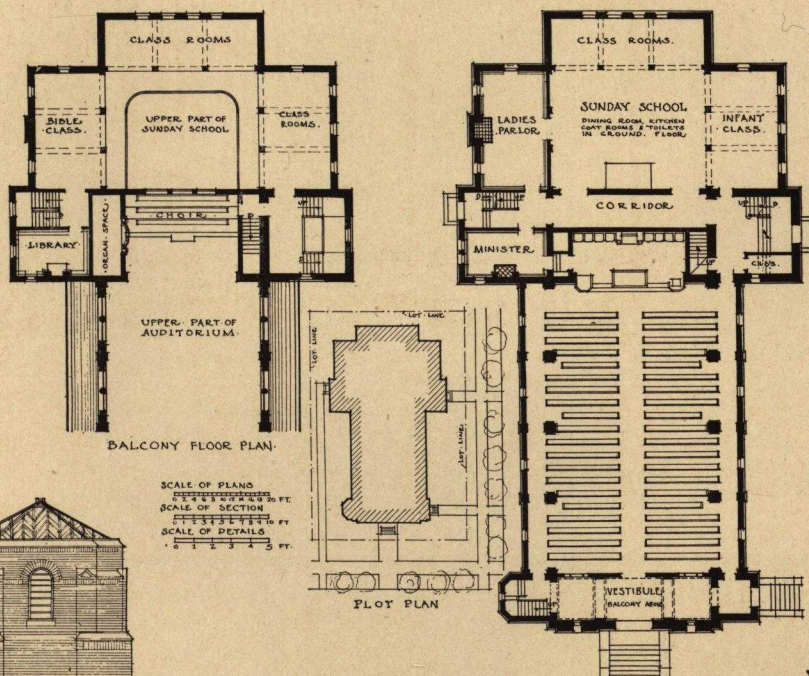
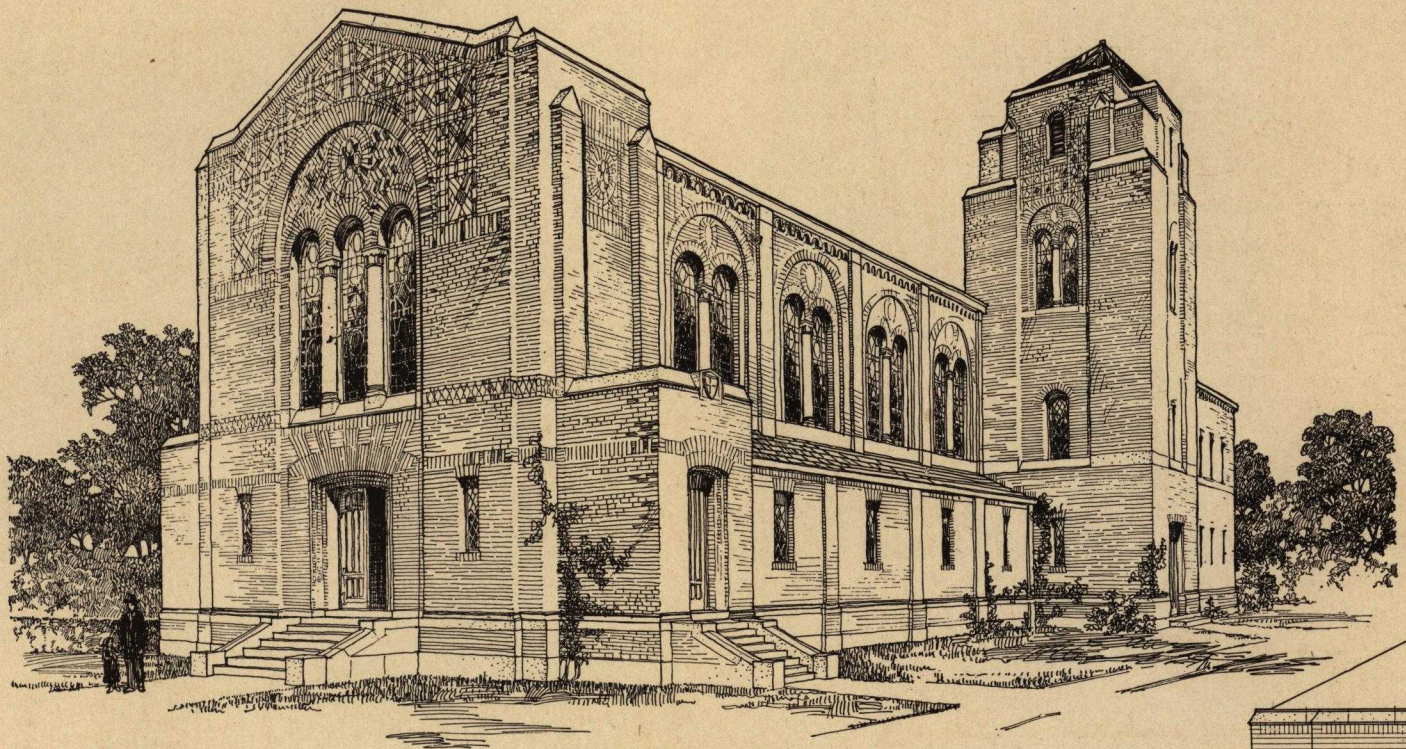
BRICKWORK
FLEMISH BOND OF MARCON
BOKARAS WITH FREQUENT
HEADERS OF METALLIC
BLUE BLACKS
PATTERNS TO BE
SLIGHTLY ACCENTED



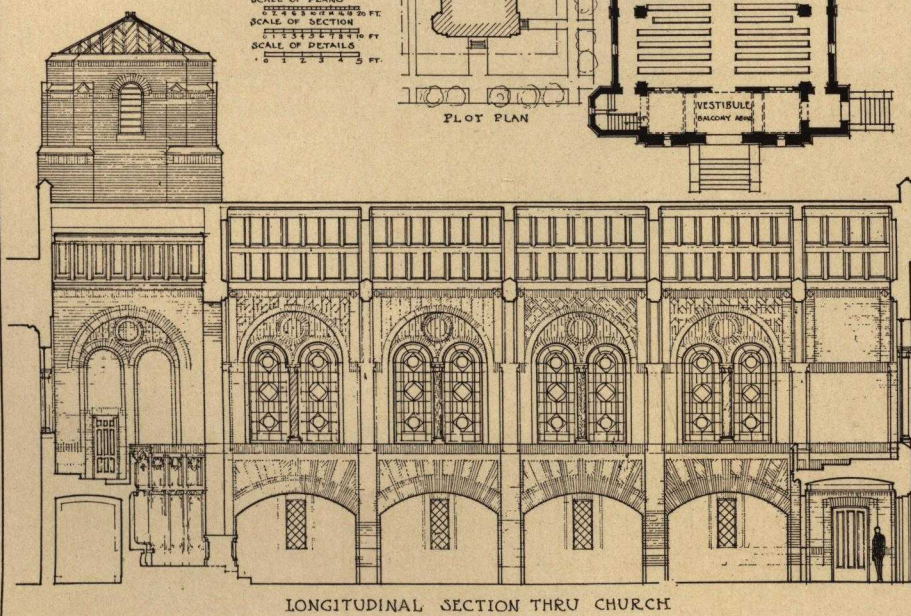
SUBMITTED BY

DESIGN BY HERBERT J. MOORE AND BYRON BENNETT BOYD, DES MOINES, IOWA

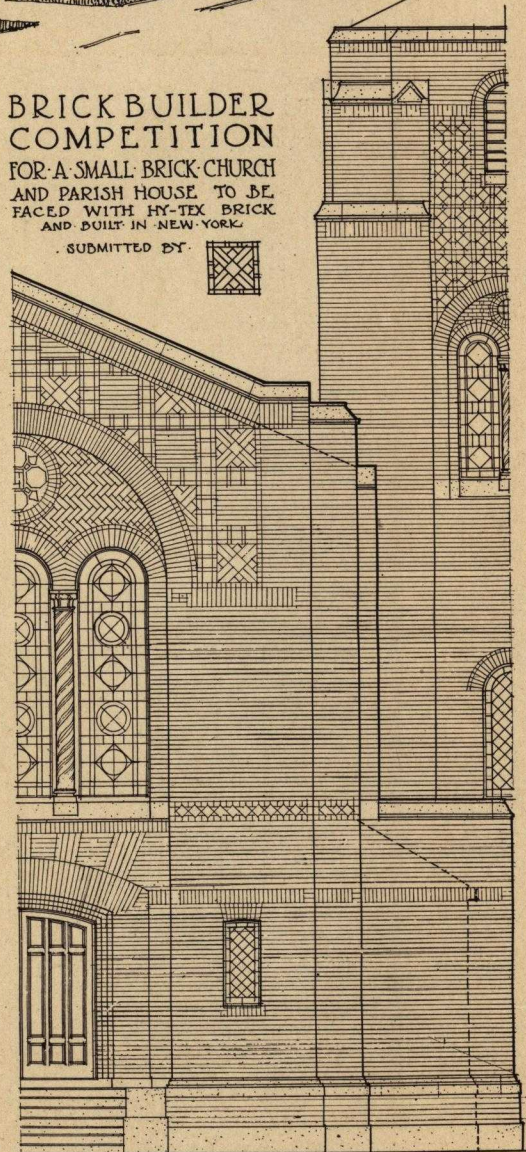
THE BRICK CHURCH AND PARISH HOUSE



BRICK BUILDER
COMPETITION
FOR A SMALL BRICK CHURCH
AND PARISH HOUSE TO BE
FACED WITH HY-TEX BRICK
AND BUILT IN NEW YORK.
SUBMITTED BY



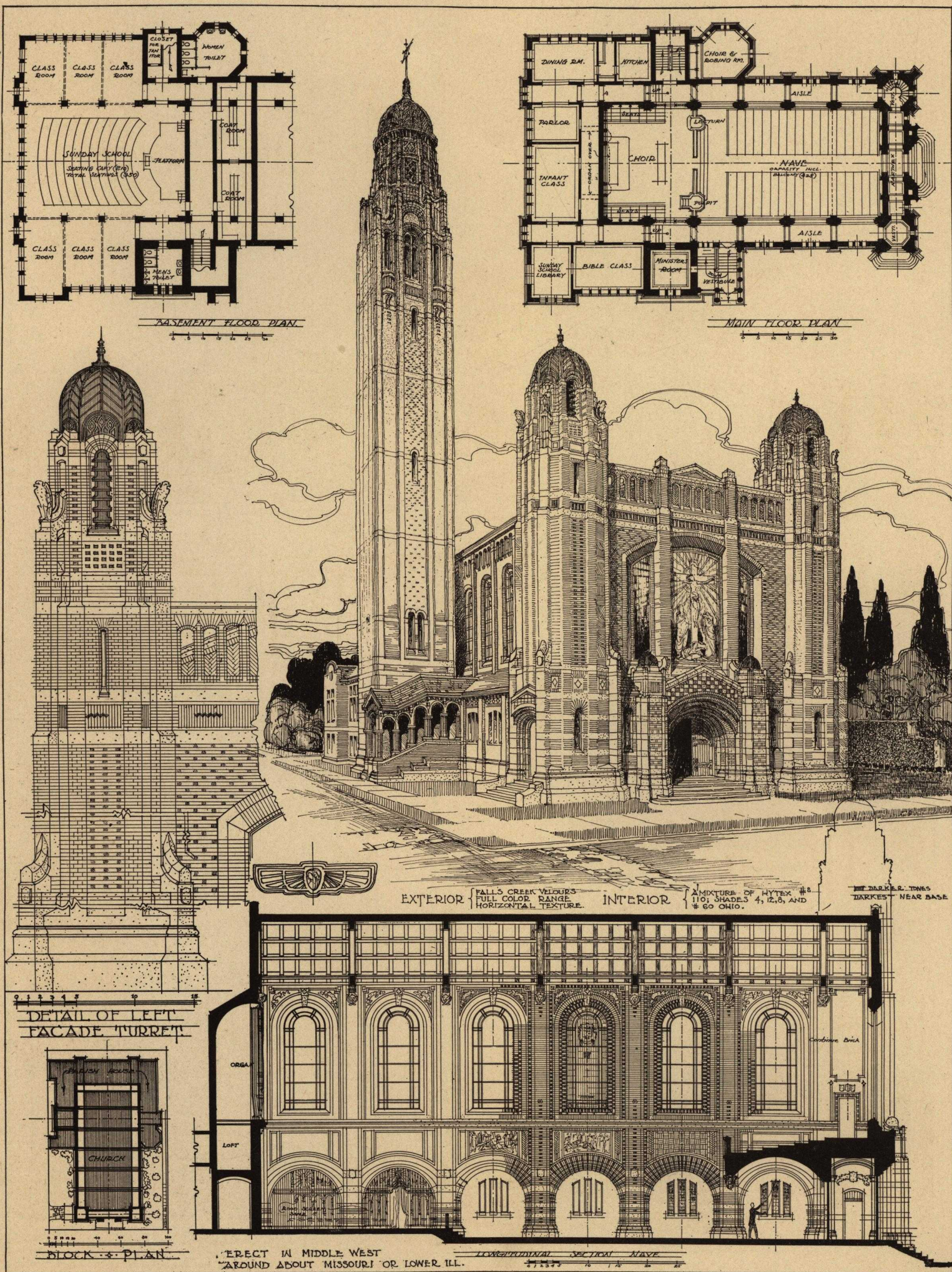
LONGITUDINAL SECTION THRU CHURCH



DETAILS

DESIGN BY EUGENE L. WALTER, PHILADELPHIA, PA.

THE BRICK CHURCH AND PARISH HOUSE



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DESIGN BY JO TOMINAGA, EUGENE, ORE.



ST. LUKE'S CHURCH, NEAR SMITHFIELD, VA.
OLDEST BRICK CHURCH NOW STANDING IN THE UNITED STATES

Notes on Church Architecture in America

TO use the terms America and American in the conventional sense, as applying to the United States, it may be said of architecture that the only form of it which can be called strictly American is the skyscraper,—a building evolved purely from the necessities of American business. Other forms are in the main imitations of European styles, either worked out of current building manuals or learned in the art schools of Europe. It is, however, just to say that the imitation has presented in certain cases a degree of originality, arising out of an adaptation to special conditions, which gives to the buildings concerned a distinctively American air. This is particularly true of our colonial churches.

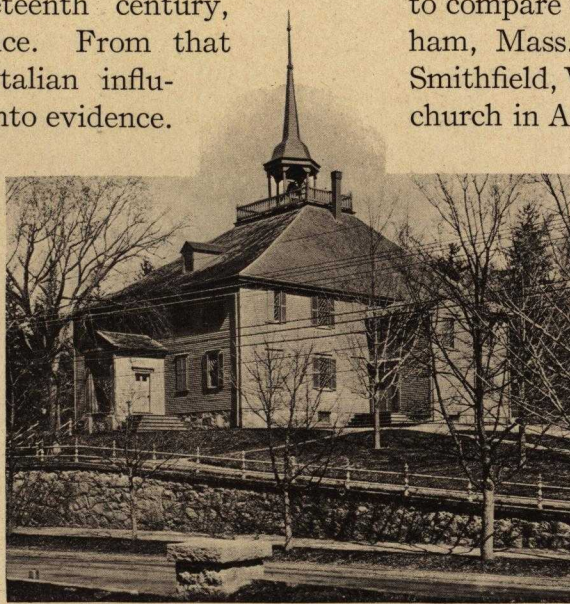
By and large, this imitation, up to the middle or last quarter of the nineteenth century, was based on English practice. From that time forward, French and Italian influences have come much more into evidence.

The Spanish Baroque or Churrigueresque of Old Mexico naturally affected the style of church building in the neighboring Spanish colonies, but the old mission churches of California never approached in artistic value the churches of Mexico, nor have they exercised any considerable influence upon strictly American architecture. The Spanish in Florida and in Louisiana, where they have left such structures as the cathedrals at St. Augustine (1793) and New Orleans (1794), exerted no appreciable effect on American arts or institutions. Nor can much more be said for the French of the lower Mississippi Valley. The political, social, and institutional growth of the American colonies, though enriched by the Dutch settlers along the Hudson, the Swedes along the Delaware, and the Huguenots in the Virginias and Carolinas, was in the main determined by English influences.

The large body of Catholic settlers in this country would naturally perpetuate in their architecture, so far as their means allowed, the revered traditions of their Church and of their native lands. This reminiscent attitude led to no at-

tempts at originality that might result in architectural expressions peculiar to America.

To some extent this attitude was also taken by the colonists who remained faithful to the Church of England. Here, while scope was given for individual freedom, there was still a strong traditional bent tending to preserve the old beloved forms. And this fact accounts for specific differences in the colonial churches of the North and South. However much the simpler and less restricted conditions in the new world may have resulted, during the colonial period, in a general uniformity of church architecture, North and South, there still remained a distinct difference due in a large measure to the attitude towards tradition. To appreciate this fact, it is only necessary to compare the *Ship Meeting House*, Hingham, Mass. (1681), and *St. Luke's*, near Smithfield, Va. (1632?), the oldest surviving church in America. Although the old *Ship*



"Old Ship" Meeting House, Hingham, Mass.

Meeting House was probably fifty years later than *St. Luke's*, and although its congregation was not yet officially separated from the Mother Church, it nevertheless was devoid of traditional suggestion and was evidently meant as a meeting place for what Mr. Lincoln used to call the "plain people." Here there was no outer display, no authority save the Bible and the long solemn rea-

soned discourse based upon it, and every individual was to be the final judge of what he regarded, within himself, as divine truth. *St. Luke's*, on the other hand, simple as it is in line and ornament, presents ecclesiastical tradition in every aspect, in tower, pointed window and tracery, reredos, and chancel, such as befit the officiating priest and the formal ceremony.

Or, to take two contrasting examples but a century later in Boston itself, the *Old North Church* and *King's Chapel*. The *Old North Church*, although much more ecclesiastically conventional than the *Ship Meeting House*, is still plain to the point of bareness compared with *King's Chapel*, built by royal authority and meant to harmonize

THE BRICK CHURCH AND PARISH HOUSE

with the pomp and circumstance of an elaborate and ornate ritualistic service.

In the dissenting, non-ritualistic churches, often known as meeting houses in New England, and as often used for civic assemblies, the chancel lost its symbolic significance and was reduced to the limits of the pulpit on its railed platform, while the priest became the preacher. With the passing of the years, however, the successors of these old non-ritualistic churches, have become less severe, so that here and there modified forms of ritualism have been introduced, and, with them, a frank recognition of the more elaborate architectural features of tradition.

On the other hand, there has also shown itself a tendency among some of these churches to depart even further from tradition than did their predecessors, and we find structures that suggest the auditorium or club house rather than the church. This latter development has been due to the inevitable pressure of circumstances which force themselves, amid enlarging conditions, upon the modern world, so different in its point of view and outlook from the past.

To express this deep feeling of change and the necessity of giving it form in church architecture, some American architects, especially in the West, have, during the past few years, endeavored to put a new note of originality into ecclesiastical work. The endeavor is to express the largeness and freedom of the Western world and to express it in terms peculiar to itself, free from connotations or suggestions of tradition.

Looking over the entire field of American church architecture, we may be justified in naming three pretty clearly marked periods. The Colonial, lasting through the first quarter of the nineteenth

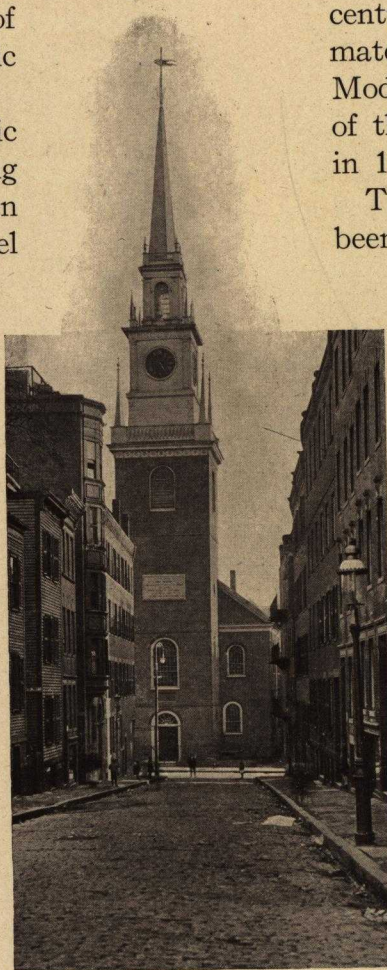
century; the Chaotic, covering approximately a period of fifty years; and the Modern, dating from about the time of the Columbian Exposition at Chicago in 1893.

The first period has not improperly been called Georgian, because it reached its most complete form of development during the reign of the four English Georges. It may be said to present chronologically three phases, the first of which, however, offers little but historical value. That is, it represents the early days of hardship when the settlers built as best they could without the means or taste for anything that could be called architecture in the true sense of the word. It was very natural that the first settlers, who had to contend for a mere foothold with the crude and hostile forces of nature about them, and who for the most part were not persons belonging to circles of artistic taste, could not be expected in their buildings, domestic, public, or ecclesiastical,

to embody anything like architectural value.

Generally speaking, the colonies grew in population and wealth during the latter half of the seventeenth century, but there is no evidence of any architecture that met anything more than the requirements of substantial comfort. This phase of building lasted on into the eighteenth century and leaves us but one church that, by reason of its excellence, seems to have been erected before its time. Extremely simple in line, it is yet an admirable type of a country

church, showing fine proportion and balance of parts. It is the little brick church of *St. Luke's*, near Smithfield, Va. (restored in 1884), said to have been built in 1632, but in all probability not dating earlier than the time of Charles II. The first building may have been erected in 1632, but it seems quite impossible that the present structure goes back to that date.



Old North Church, Boston, Mass.



King's Chapel, Boston, Mass.

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It presents a fine square tower with a touch of the Renaissance and shows in the main the Gothic tradition, although built at a time when the Renaissance in England was in full cry. With the exception of the stepped gable, it might be found in any English village of the period. *Gloria Dei* at Philadelphia and *Trinity* or *Old Swedes* at Wilmington, Del., built at the close of the same century and regarded at the time as the finest structures in America, by no means compare in architectural value, as expressed in simple dignity and unity of design, with *St. Luke's*.

The second phase of colonial church architecture may be loosely confined to the eighteenth century, more especially its latter half. The advance in population and increase in wealth, gave the colonists time and opportunity to cultivate the amenities of art; and, while in church building there were no regularly trained architects, in our modern sense of the term, the builders were often men of considerable artistic ability, who greatly profited by their study of the Old World literature on the subject. There were numerous manuals on building which were conned over by these men and put to use for planning the various structures that were built during the century.

In a number of instances, there was a frank attempt at imitating certain foreign churches, or perhaps a direct following of Old World architects. Thus it is said that *Christ Church*, Philadelphia (1727), was an imitation by Dr. John Kearsley, its designer, of *St. Martin-in-the-Fields*, Trafalgar Square, London. *St. Michael's* at Charleston, S. C., it is claimed, was built directly after the plans of James Gibbs, a popular London church architect of

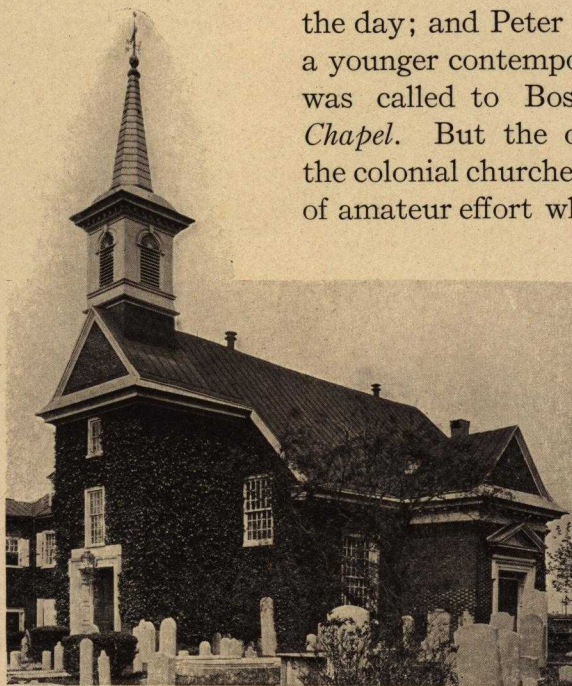
the day; and Peter Harrison, a pupil of Vanburgh, a younger contemporary of Sir Christopher Wren, was called to Boston in 1747 to build *King's Chapel*. But the outstanding fact remains that the colonial churches of this period were the result of amateur effort which developed mainly from the

study of English manuals on architecture. That these men met with a fair degree of success in many instances is evidenced by the work which they have left. That a country carpenter, such as Judah Woodruff, Captain of Militia as well as busy artisan, should design and build so admirable a type as the much copied *Meeting House* of Farmington, Conn., indicates a native

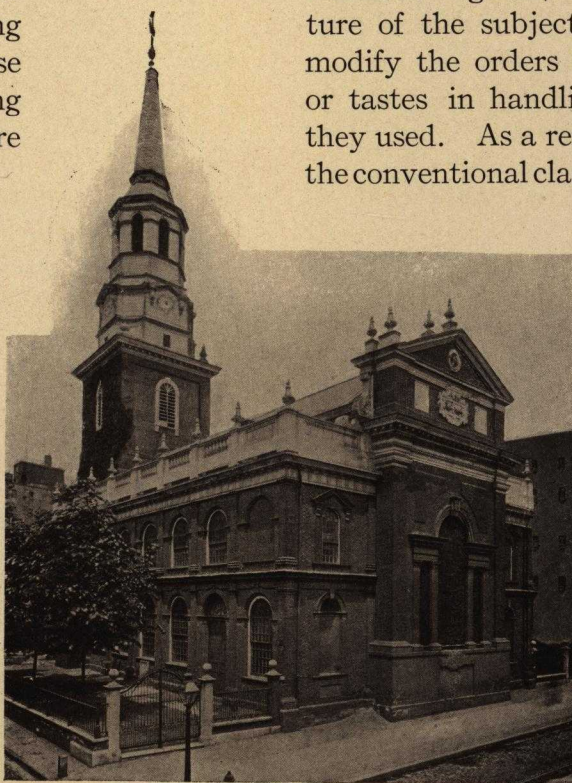
genius that lifts the builder into the rank of artist. And however much they may have been indebted to Old World models, designers like Dr. Kearsley and Peter Harrison reveal a genuine artistic originality.

Subject to the influences under which they labored, it was inevitable that the work of these men should rest almost entirely upon the neo-classical traditions of the time. Not, however, coming into close personal contact with European schools, they were not slavishly bound by the works of Vignola, who then dominated the literature of the subject. They felt perfectly free to modify the orders to suit their particular needs or tastes in handling the lighter material which they used. As a result, they departed at will from the conventional classical orders, both in proportions

and in the relation of parts; but, in doing so, in adjusting column, capital, or entablature to their own particular requirements, they often struck upon extremely beautiful proportions. Fitting the times in which they lived and the convictions which they held, elaborate ornamentation would not have been appropriate, and their treatment of capital, frieze, and cornice was marked with a modesty and reserve that often gave to their work a fine distinction.

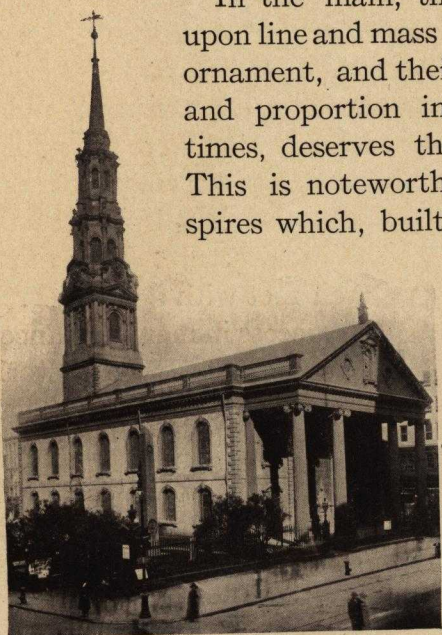


"Gloria Dei," Old Swedes Church, Philadelphia, Pa.



Christ Church, Philadelphia, Pa.

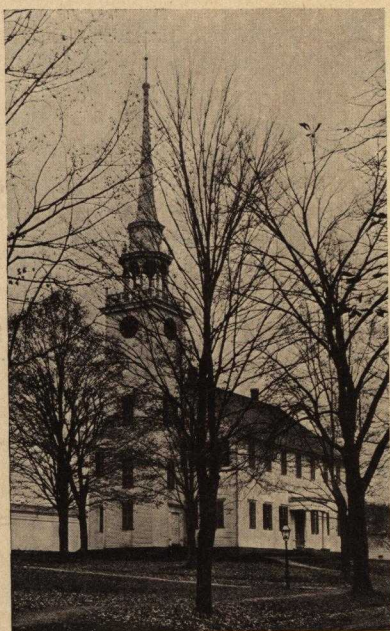
THE BRICK CHURCH AND PARISH HOUSE



St. Paul's Chapel, New York, N. Y.

York City, *First Church*, Dedham, Mass., and the *First Baptist Church*, Providence. In *St. Michael's*, Charleston, and *King's Chapel*, Boston, the builders have especially distinguished themselves by their treatment of the interior. We may often turn back with relief from the bewildering commonplace and confusion of the mid-nineteenth century to the simple dignity of these early builders.

The third phase of colonial architecture, extending slightly beyond the first quarter of the nineteenth century, can only be distinguished from the preceding as an elaboration. While it offers more pretentious churches, these cannot be regarded as of a higher architectural type than their immediate predecessors of the eighteenth century. Noteworthy among these are the *First Church of Christ*, Hartford, *Centre Church*, New Haven, the *First Congregational Church* of Lyme, Conn., the *Park Street Church*, Boston, the *Independent Presbyterian Church* of Savannah, Ga., with its exceedingly graceful spire and flat-domed interior, *St. Philip's*, Charleston, the West minster Abbey of South Carolina, and



Meeting House, Farmington, Mass.

St. John's Chapel, New York City. Among these churches, the interior of the *First Church of Christ* and *St. John's Chapel* compare with the best designs in Europe. The same may be said of the *Beneficent Congregational Church*, Providence, R. I., and the *Meeting House*, Lancaster, Mass., the latter revealing the strong Greek influence exercised over Charles Bulfinch, its designer.

The unique *Monumental Church* of Richmond, Va., belongs historically to this period, as it was built in 1812, but architecturally it is entirely outside of the colonial type, showing an originality and independence which anticipate the attempts at church architecture in our own day.

These later colonial churches have a strong leaning toward the pillared porticos which had only appeared occasionally in the eighteenth century. The porticos of *St. Michael's*, *King's Chapel*, and *St. Paul's Chapel* revealed the tendency, doubtless accelerated by the impending Greek revival, which showed itself clearly in such churches as *St. Marks-in-the-Bouwerie*, New York City, *Center Church*, New Haven, *First Church of Christ*, Hartford, *First Congregational Churches* at Lyme and Guilford, Conn., *Independent Presbyterian Church*, Savannah, Ga., *St. Philip's*, Charleston, *Trinity*, Newark, and *St. John's Chapel*, and which came to full bloom in the succeeding Greek revival.

The Second period of American architecture, alluded to as Chaotic, presents with rare exceptions a dreary waste of confusion and failure. It began with the so-called Greek revival which had resulted in Europe from the re-discovery, by classical archeologists, of the Greek orders. Of these orders the Renaissance architects were ignorant and had

only received and utilized them in the modified form which was bequeathed to them by the Roman builders.

With much enthusiasm these orders were copied; and, while they were applied to public buildings with some degree of success, as in the work of Latrobe and Bulfinch on the Capitol at Washington, their chief function in church architecture



First Church, Dedham, Mass.

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seemed to be that of supplying an incongruous row of Greek pillars as a portico to any sort of rectangular box-like structure that might protect the worshipping congregation from the weather.

The Greek revival could never serve as the origin of a sound church architecture, but it could serve as a valuable discipline and training in correct form at a time when the colonial, the only real architectural tradition in America, was dying out.

As American architects could not find in the Greek orders the creative inspiration they needed, they readily fell under the influence of the Gothic revival which was prevalent, during the middle decades of the century in Europe, but especially in England, where such builders as the Pugins and Sir George Gilbert Scott gave it worthy embodiment. *Trinity Church*, New York City (1846), by Richard Upjohn, reveals the true Gothic type in its adapted form, and was the inspiring cause of much good work of the same kind. *St. Patrick's Cathedral* of the same city, designed by James Renwick, though completed a generation later (1879) was begun in 1858, and may be credited to the same general architectural movement.

Unfortunately, the English enthusiasts, straining after effects, introduced Italian polychrome elements and finical carvings of the French Gothic type into the simpler English forms. The resulting Victorian Gothic, as it was called, did no credit to English architecture; but, transported to America, as a mere imitation of an imitation, it became simply bizarre and grotesque.

Against such a perversion as this, the genius of H. H. Richardson very naturally protested with vigor, and he saw in the Romanesque of Southern France the only hope for a genuine American church architecture. His *Trinity*, at Boston (1877), is the noble work of a great man, and it gave rise to an imitative, short-lived school. Richardson's own work is characterized by massive simplicity, but is inherently crude, according to Montgomery Schuyler (See *United States, Architecture*, Sturgis' Dictionary of Architecture), and his influence soon passed away.

In the meantime, many American architects were being trained in France and coming more and more under the dominance of the Beaux Arts, an influence which came to opulent bloom

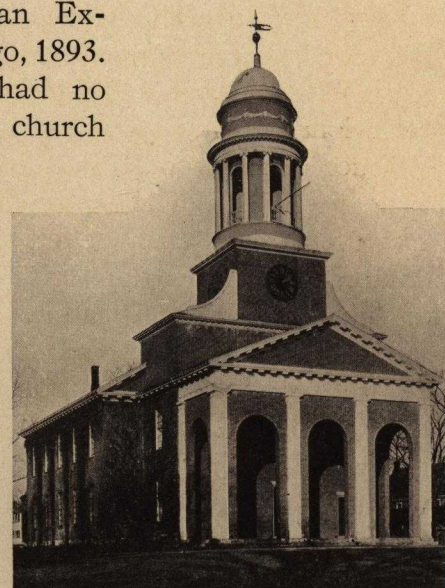
in the Columbian Exposition at Chicago, 1893. And while this had no direct bearing on church architecture, it afforded a broader and sounder training for the designer in the technique of his art.

At any rate, so far as concerns church architecture, during the past fifteen or twenty years, which we may designate as the Modern period, many very worthy buildings have been erected throughout our country; and all these may be classified into a few pretty clearly defined general types, such as the Colonial, the Gothic, the Romanesque, sometimes with Byzantine treatment, and the Neo-Classical.

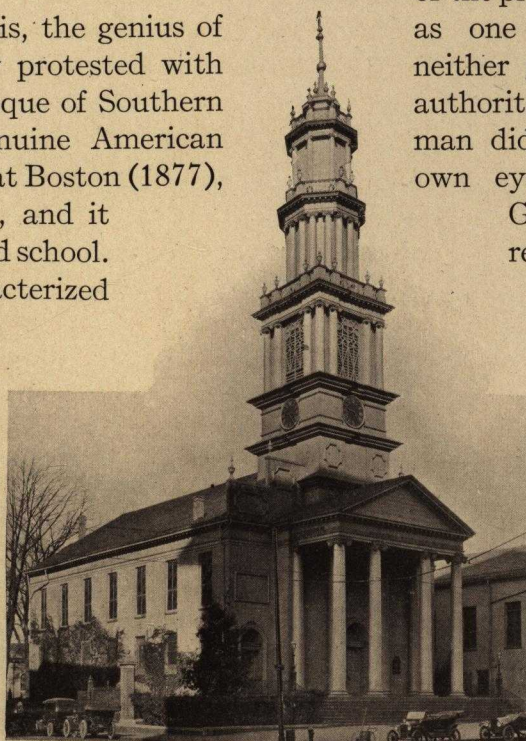
This fine selective eclecticism shows a distinctly advanced step in American church architecture. However exclusive for a time the Beaux Arts influence may have been, it gave the architect a scholarly training and a broad cosmopolitan outlook, so that whatever motive he handled, he worked with a fine artistic intelligence. The whole of the preceding period may be regarded as one of indiscriminate imitation, neither guided nor steadied by any authoritative critical discipline. Every man did that which was good in his own eyes. In consequence, we had

Greek and Egyptian temple-residences, Italian villas, French chateaux, Oriental pagodas, Gothic cottages, and a world of eclectic monstrosities never dreamed of before outside of bedlam.

Leavening this confused lump was the gradual improvement in technique and artistic sense among architectural designers, so that toward the close of the period there came into evidence not only more scholarly work but a strong



Old Meeting House, Lancaster, Mass.



First Church of Christ, Hartford, Conn.

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tendency toward the selection of a few special types of design which can show a very honorable traditional record. For the selection revealed both a traditional and an artistic sense for that which is at once deeply rooted in the past and adaptable to the needs of the present.

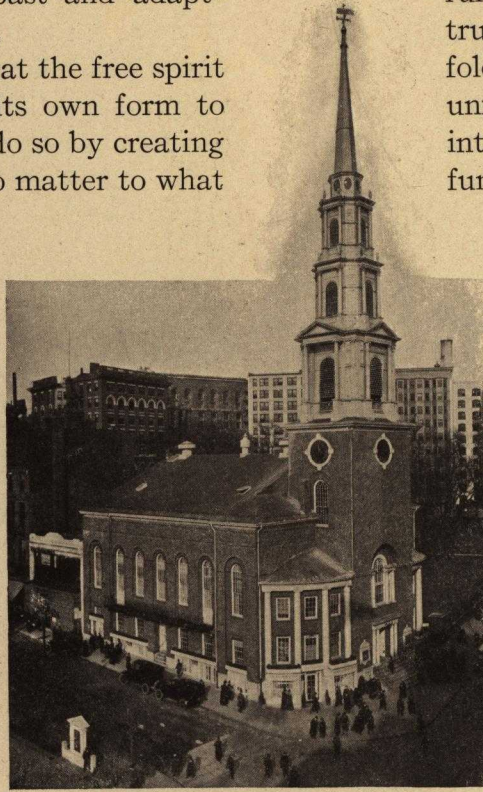
However much it may be felt that the free spirit of America must, in time, give its own form to Christian architecture, it can not do so by creating an ecclesiastical style *de novo*. No matter to what extent Christianity may be emancipated, by the freer air of America, from its old world trammels, so long as it remains Christianity, it must bear with it and express in some outward form its rich inheritances of the past.

On the other hand, to repeat slavishly the old architectural forms would simply be a practice in archeological restoration. The American ecclesiastical architect, therefore, has the problem of an historical evolution before him. His scholarly understanding of the old type which he chooses to treat, must keep him faithful to the sacred tradition, while the resourcefulness of his genius and the enlightenment of his modern mind must enable him to express the newer revelations of the evolving world-order for which the church should stand as the perpetual avatar.

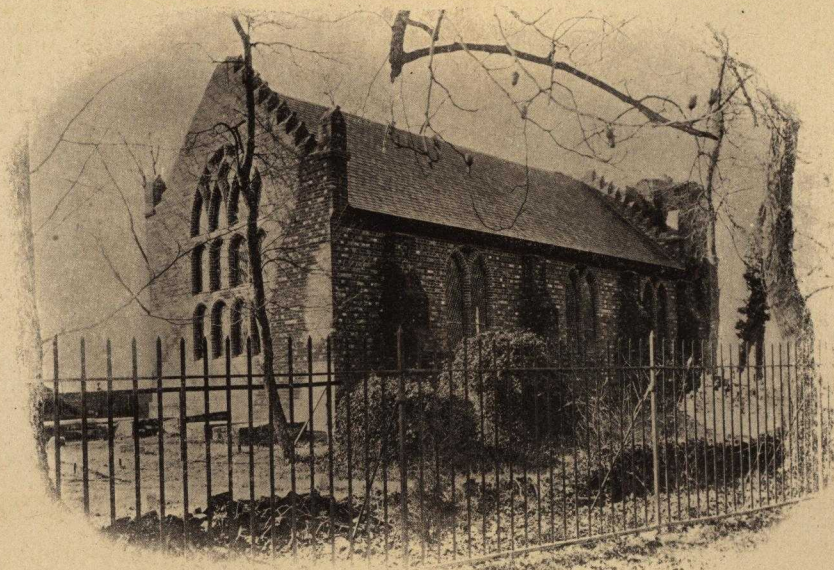
All real things grow out of the past through the present into the future. It is so with the State which deals with the temporal rule; it is equally true of the Church which deals with the spiritual rule. Eternal in its essential inner truth, Christianity nevertheless unfolds in its outer forms with the unfoldings of history, and no artistic interpreter has a higher or nobler function to perform, in giving outward form to these evolving changes, than the architect.

How far and to what extent the American architect has been equal to this high demand, time alone can judge; but we believe that the past score of years has produced in our American cities examples of noble church architecture, that will endure the tests of time and prove to be, at least as transitional types, representative of the truest and best products of "the mother of the arts." The Modern period is full of promise, based on actual accomplishment; and the purpose of this little book is to encourage

and further a finer type of design in the smaller churches of America along the same lines of architectural development as have already been marked out in the larger and more pretentious structures.



Park Street Church, Boston, Mass.

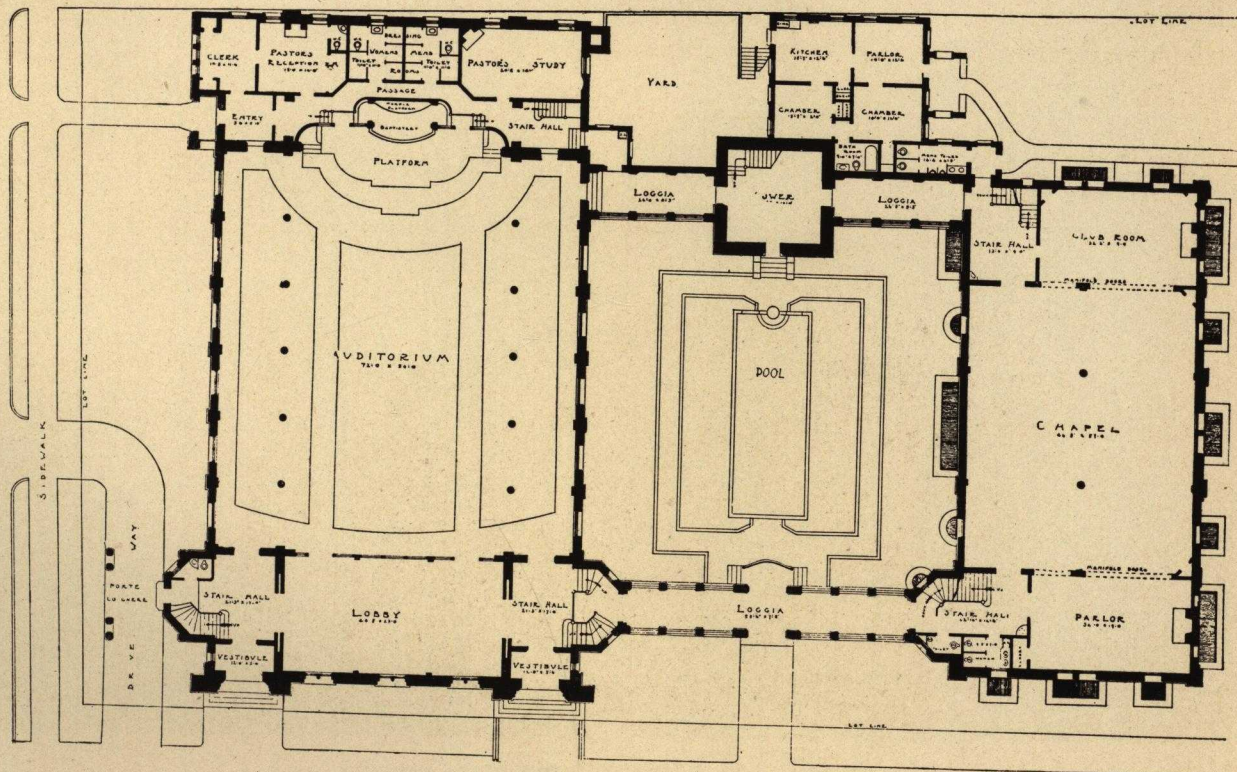


Old Church at Jamestown, Va.

THE BRICK CHURCH AND PARISH HOUSE

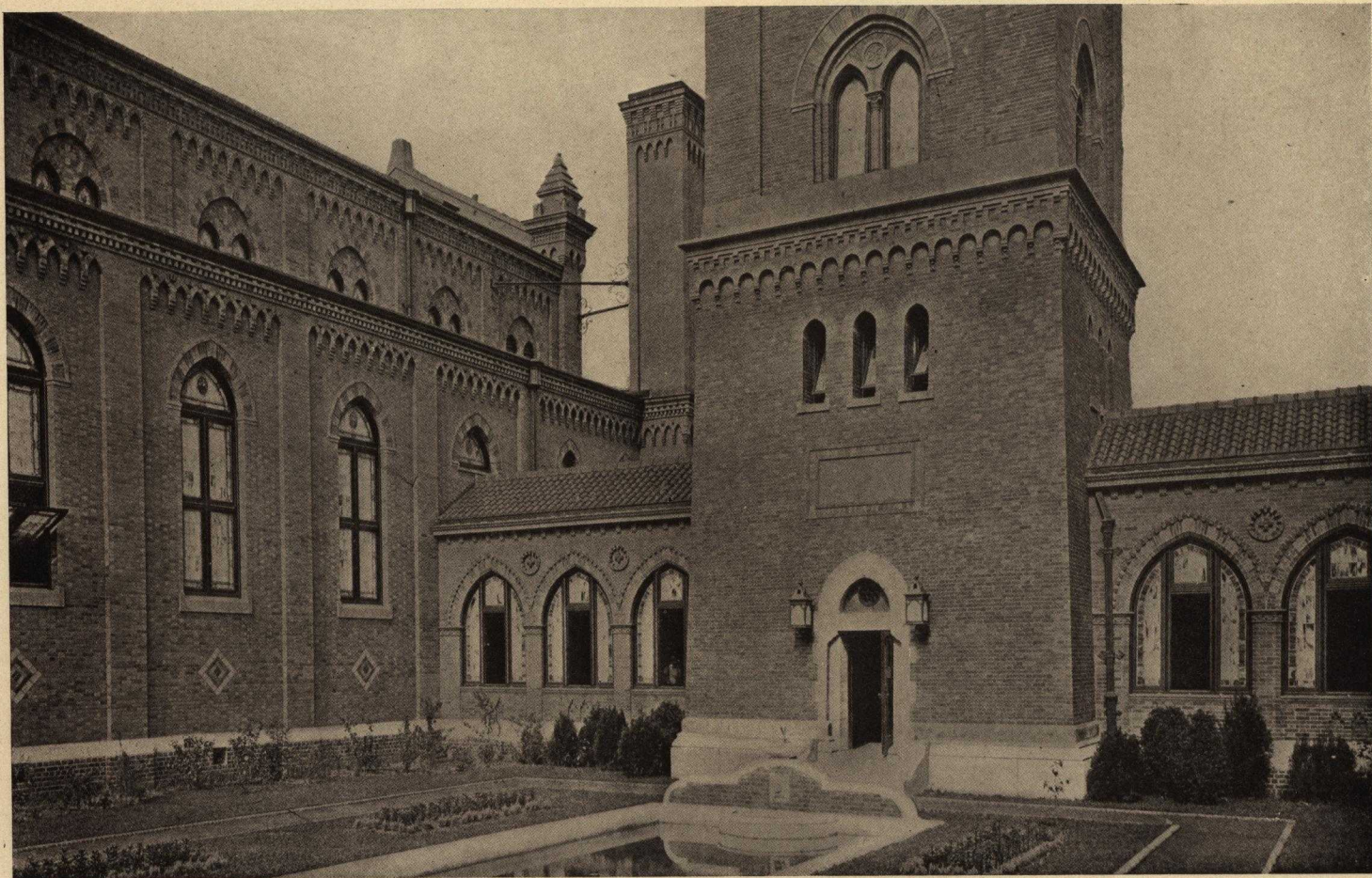


GENERAL VIEW FROM STREET

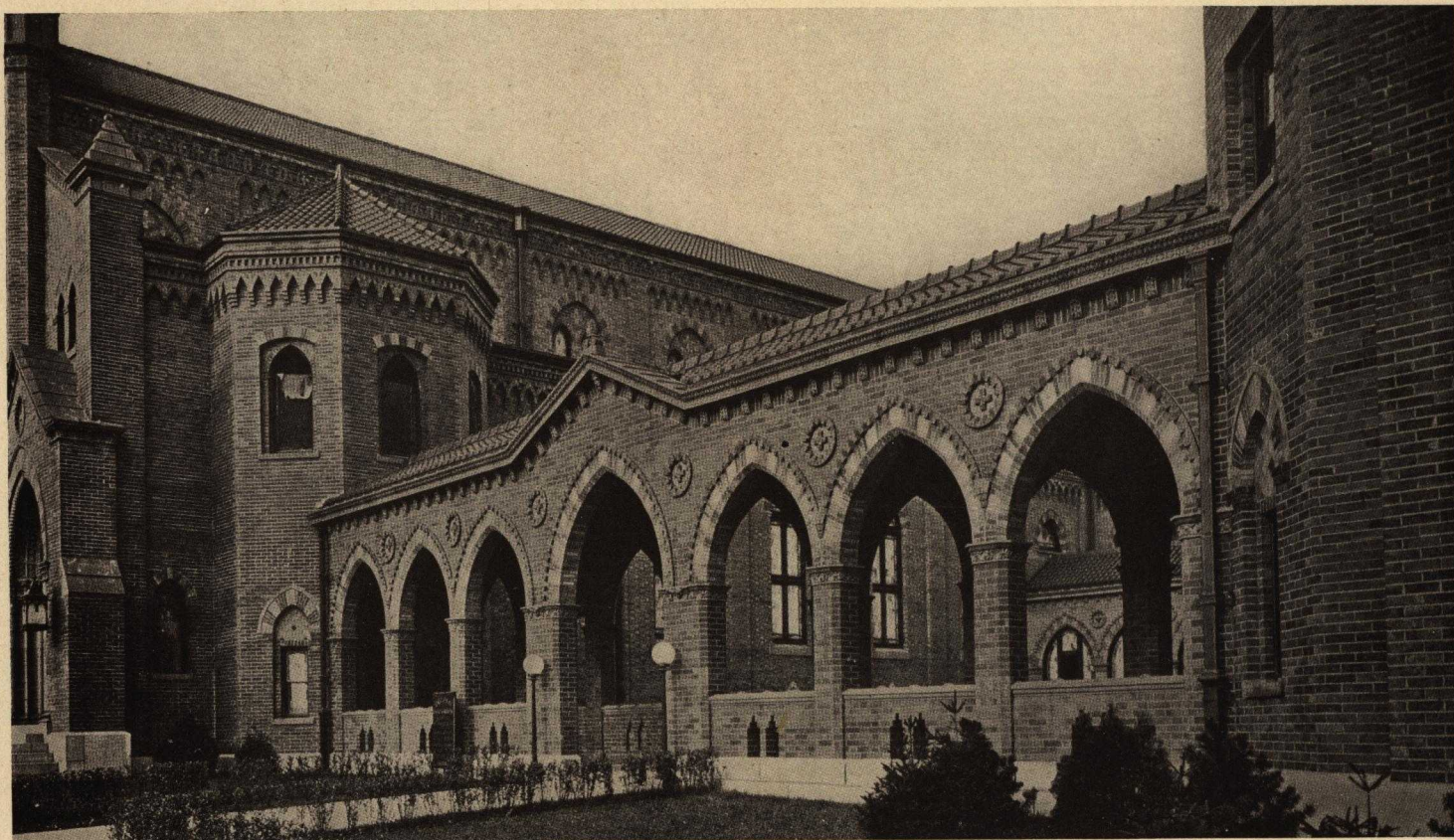


GROUND FLOOR PLAN
SECOND BAPTIST CHURCH, ST. LOUIS, MO.
MAURAN, RUSSELL & GARDEN, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE

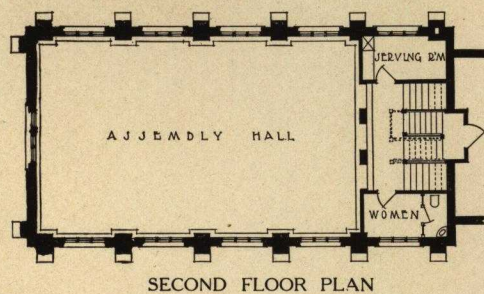


VIEW FROM LOGGIA

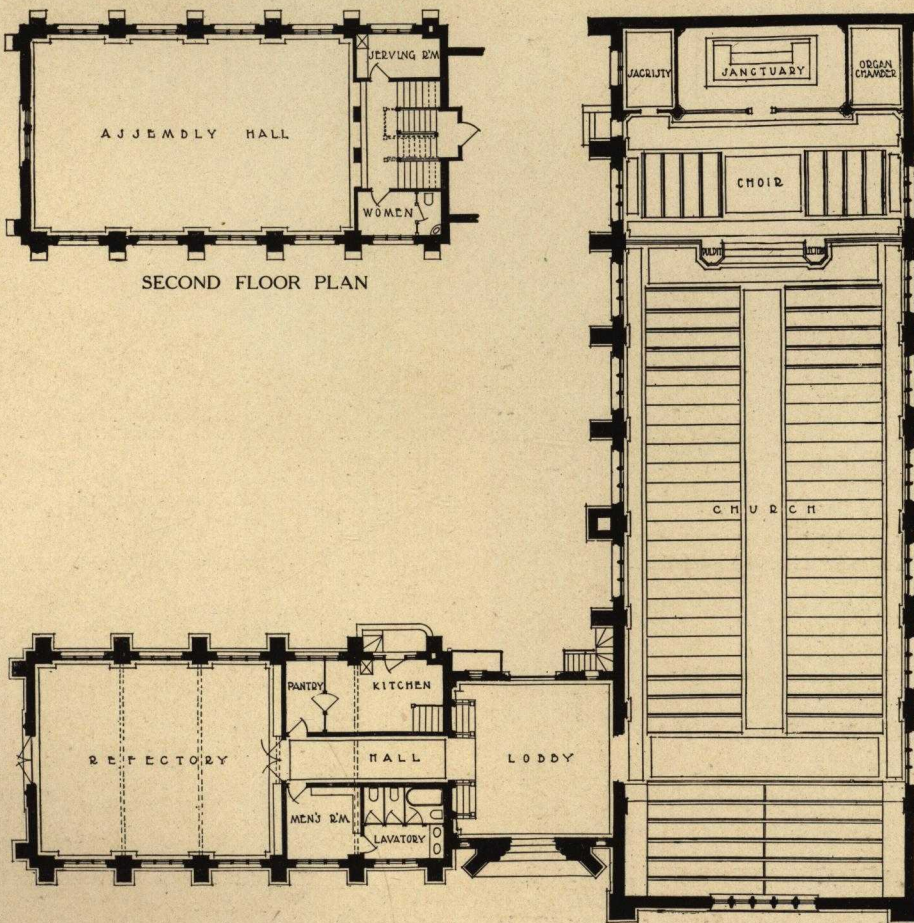


VIEW OF LOGGIA FROM STREET
SECOND BAPTIST CHURCH, ST. LOUIS, MO.
MAURAN, RUSSELL & GARDEN, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



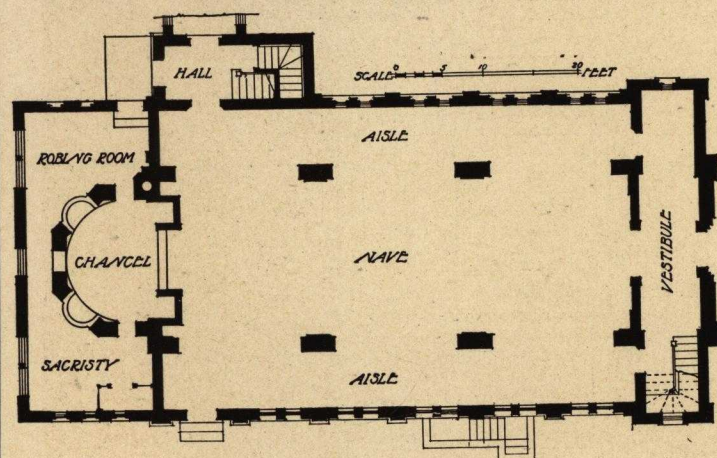
SECOND FLOOR PLAN



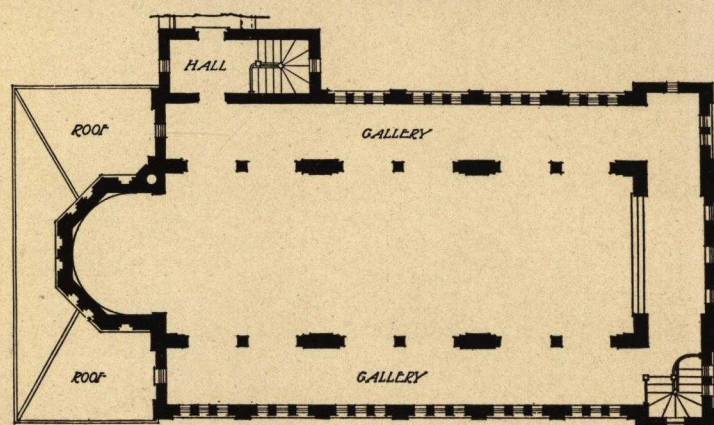
FIRST FLOOR PLAN

ALL SAINTS EPISCOPAL CHURCH AND PARISH HOUSE, OMAHA, NEB.
THOMAS R. KIMBALL, ARCHITECT

THE BRICK CHURCH AND PARISH HOUSE



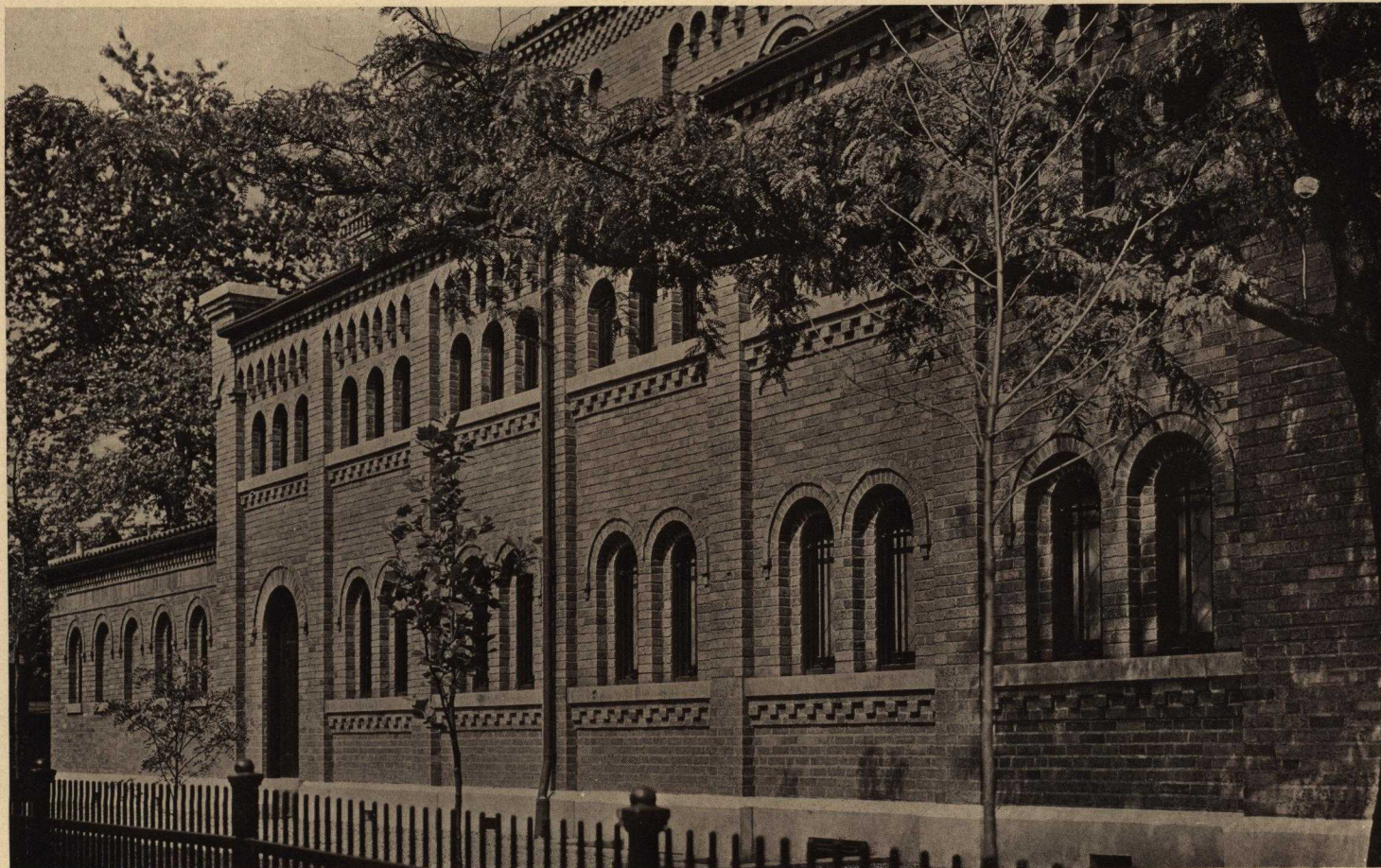
FIRST FLOOR PLAN



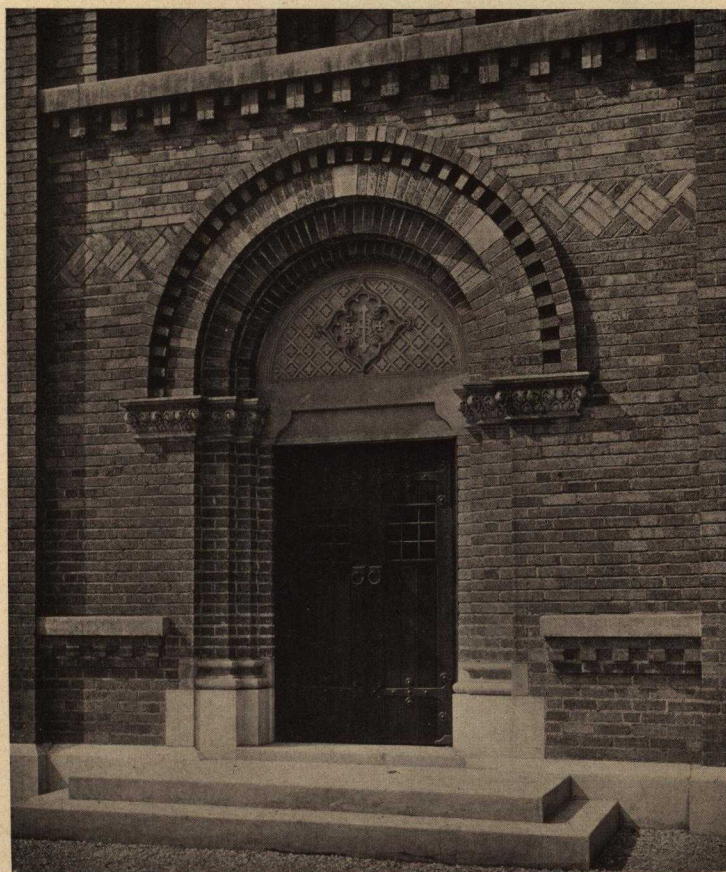
BALCONY FLOOR PLAN

CHAPEL FOR THE LITTLE HELPERS OF THE HOLY SOULS, ST. LOUIS, MO.
MAURAN & RUSSELL, ARCHITECTS

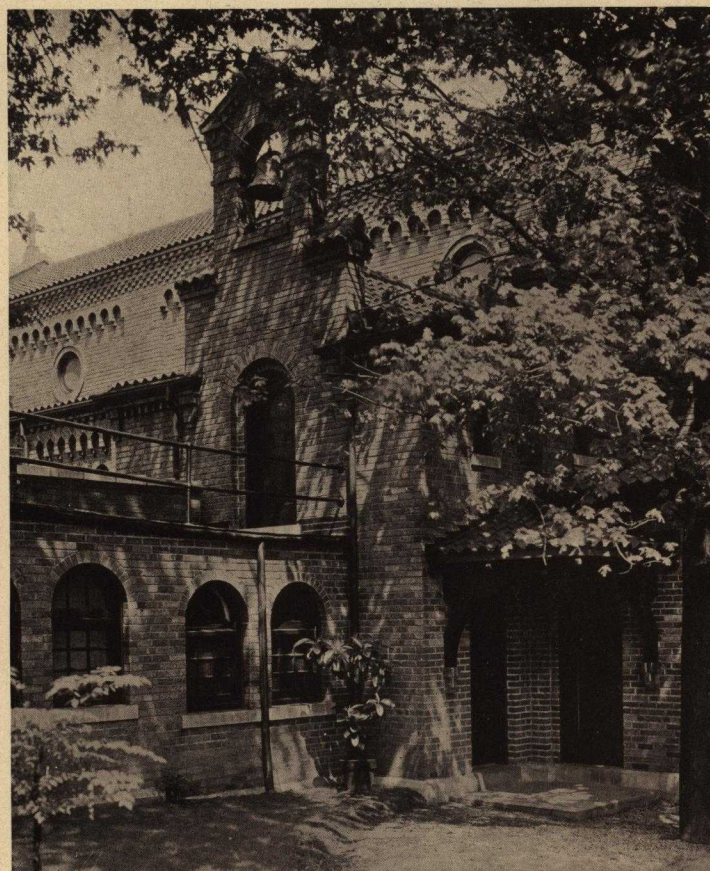
THE BRICK CHURCH AND PARISH HOUSE



DETAIL OF AISLE WALL



DETAIL OF ENTRANCE

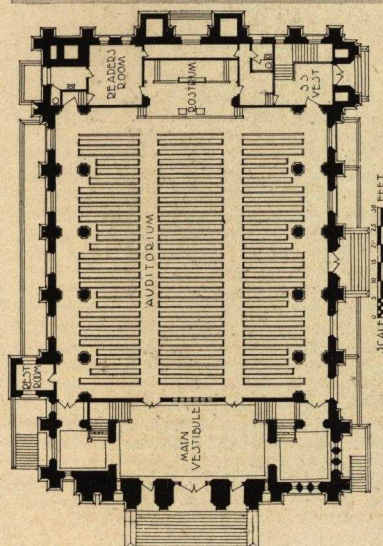
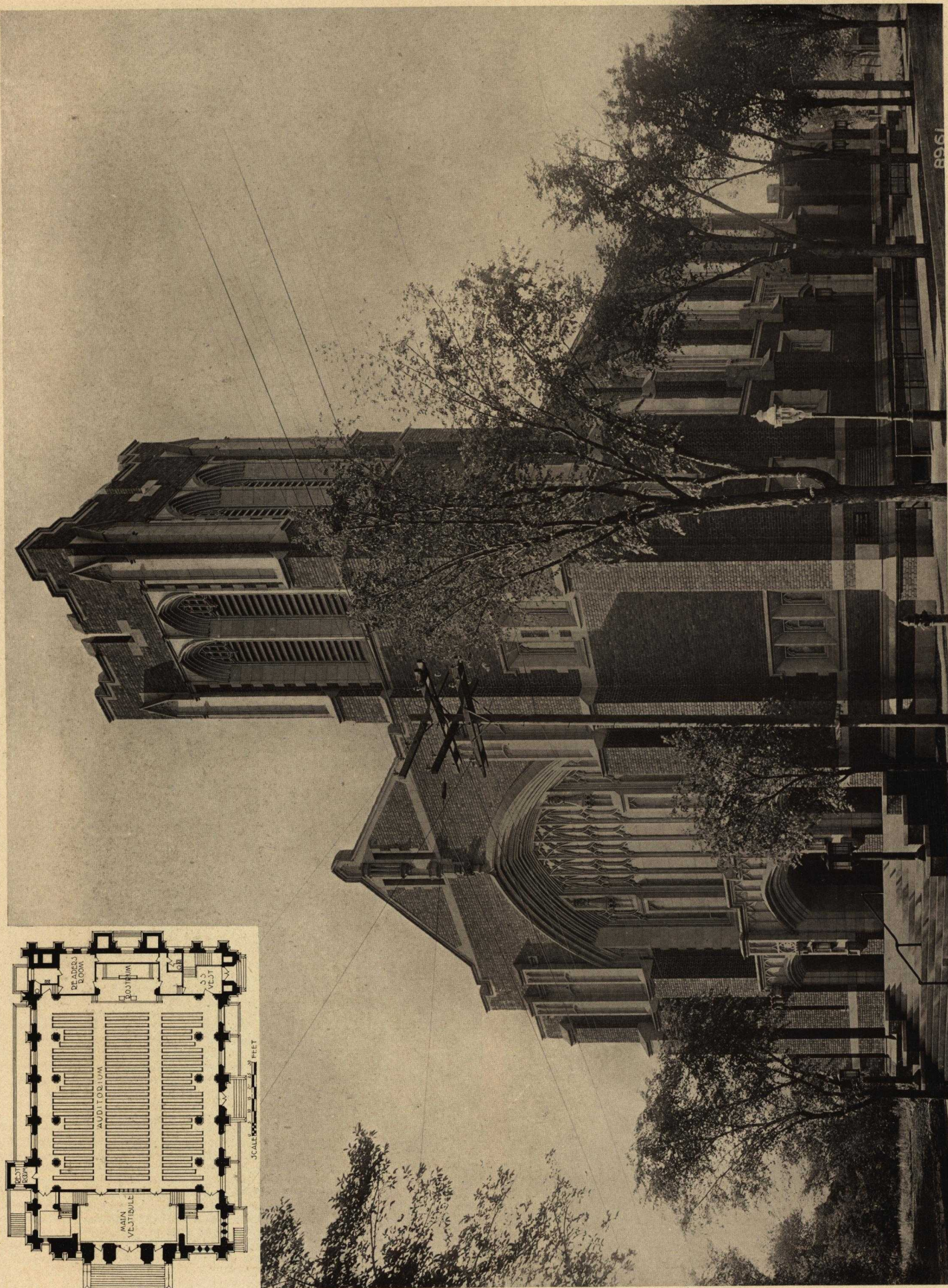


DETAIL SHOWING BELFRY

CHAPEL FOR THE LITTLE HELPERS OF THE HOLY SOULS, ST. LOUIS, MO.

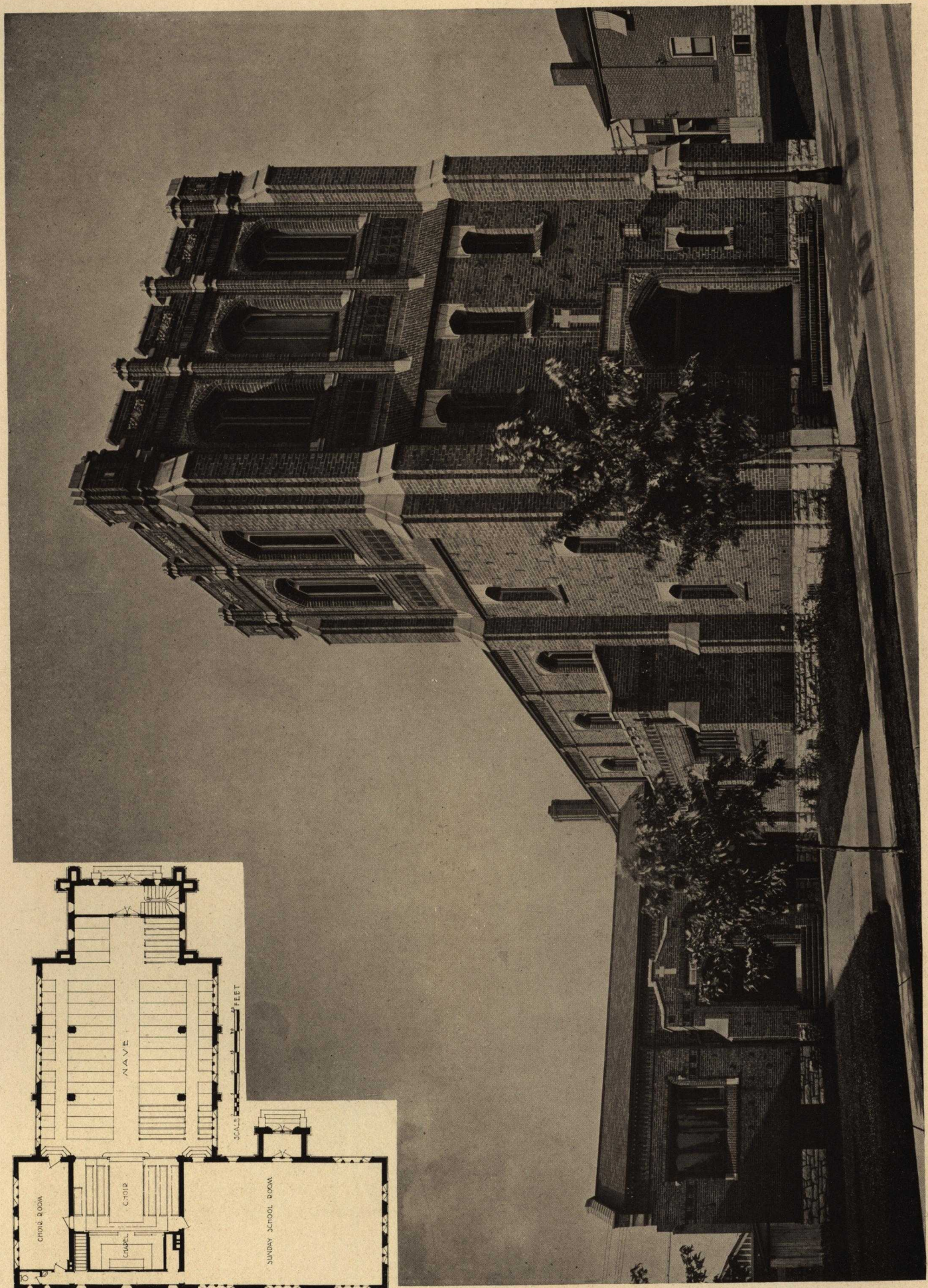
MAURAN & RUSSELL, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



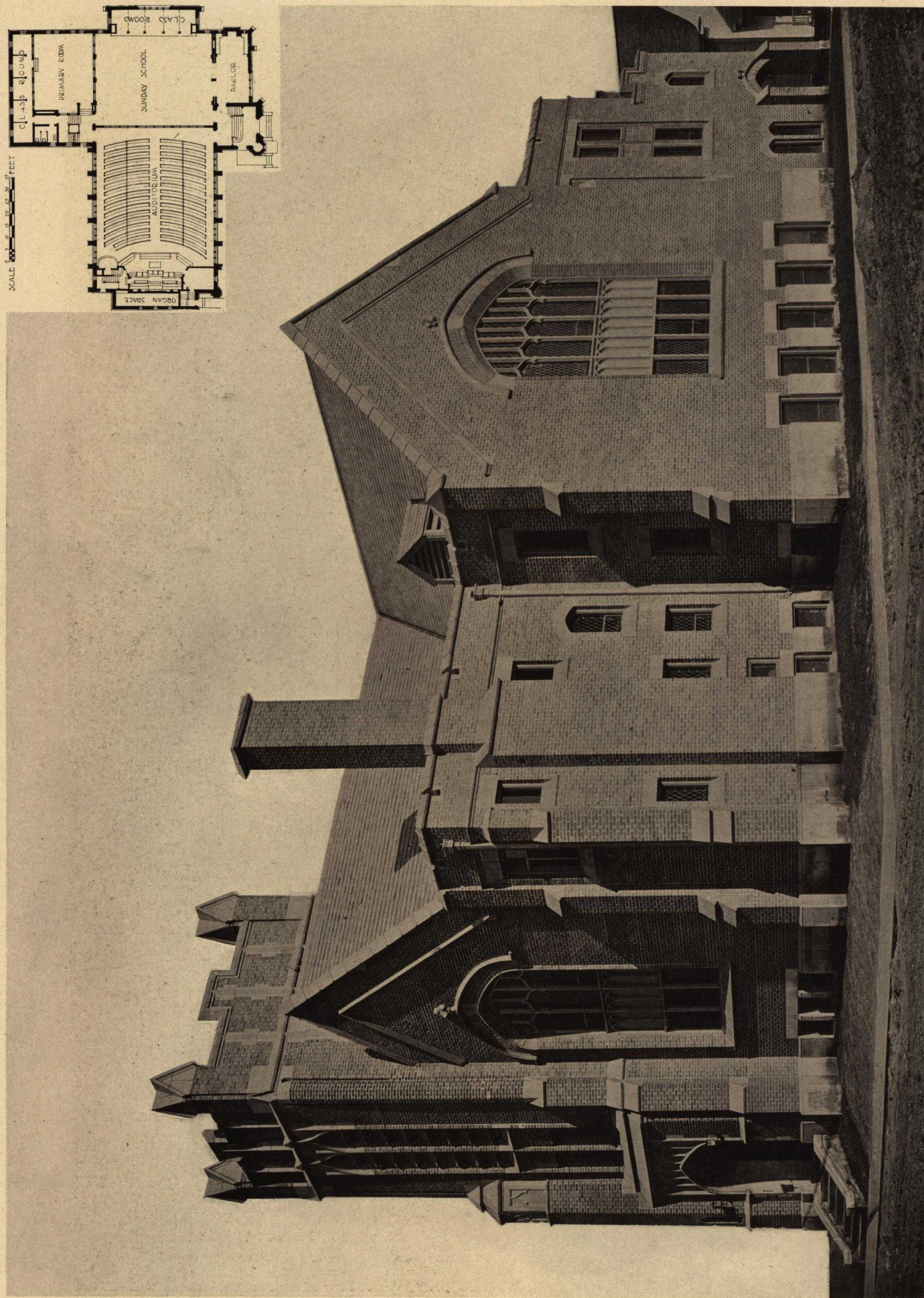
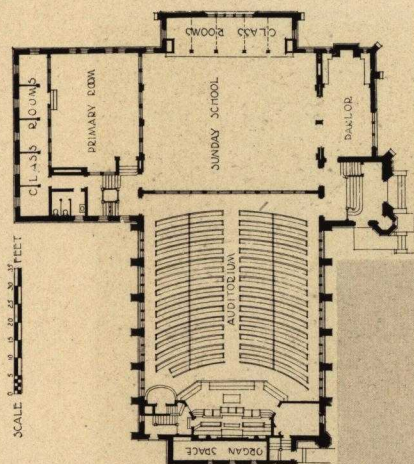
SIXTH CHURCH OF CHRIST, SCIENTIST, MINNEAPOLIS, MINN.
KEES & COLBURN, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



MOUNT CALVARY EPISCOPAL CHURCH, ST. LOUIS, MO.
HELLMUTH & HELLMUTH, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



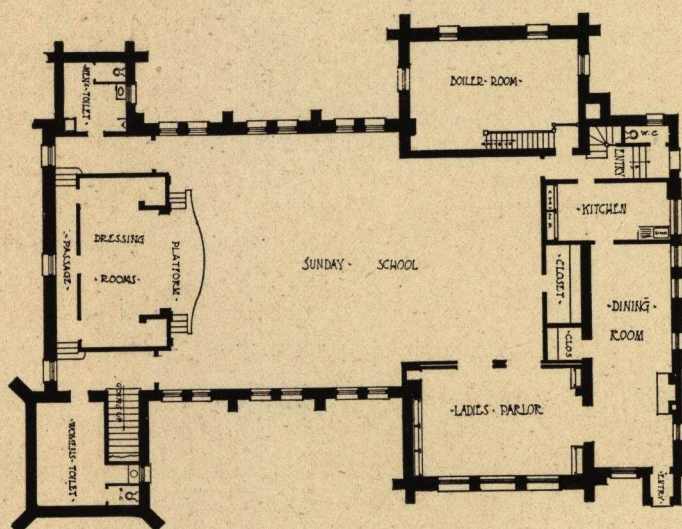
JUDSON MEMORIAL BAPTIST CHURCH, MINNEAPOLIS, MINN.
HARRY W. JONES, ARCHITECT

THE BRICK CHURCH AND PARISH HOUSE

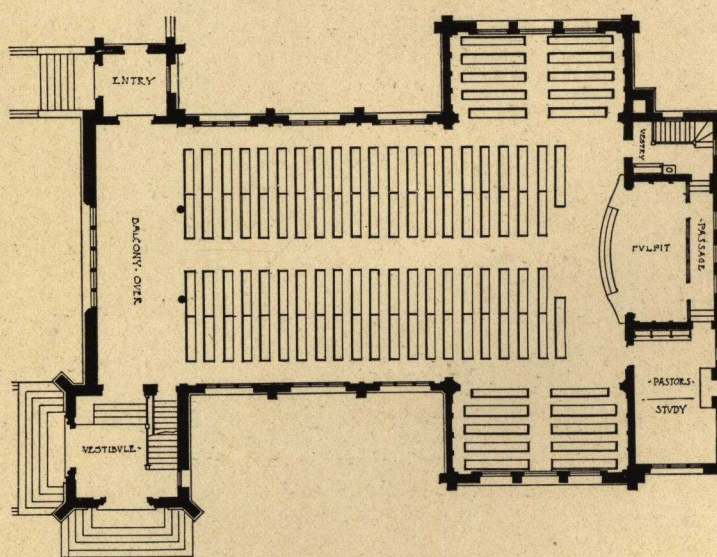


CHAPEL OF HAYES MECHANICS' HOME, PHILADELPHIA, PA.
KEEN & MEAD, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN

CHURCH OF THE MESSIAH, UNITARIAN, ST. LOUIS, MO.
MAURAN, RUSSELL & GARDEN, ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



ST. FRANCIS XAVIER'S, R. C., CHURCH, ROCHESTER, N. Y.
JOHN T. COMES, JOHN E. KAUZOR, ASSOCIATED ARCHITECTS

THE BRICK CHURCH AND PARISH HOUSE



FIRST M. E. CHURCH, SHENANDOAH, IOWA
BADGLEY & NICKLAS, ARCHITECTS

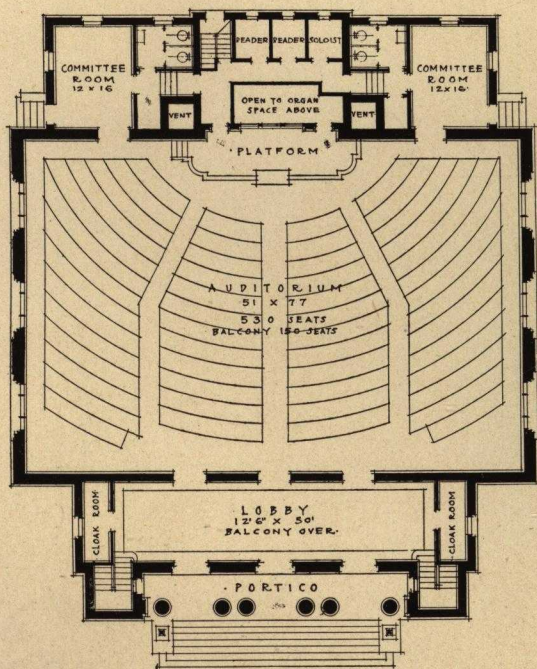


LOWE AVENUE PRESBYTERIAN CHURCH, OMAHA, NEB.
HARRY LAWRIE, ARCHITECT

THE BRICK CHURCH AND PARISH HOUSE



VIEW FROM STREET



MAIN FLOOR PLAN



VIEW OF SIDE

FIRST CHURCH OF CHRIST, SCIENTIST, NEW ORLEANS, LA.
SAM STONE, JR., ARCHITECT

THE BRICK CHURCH AND PARISH HOUSE



ST. PAUL'S EPISCOPAL CHURCH, ROCHESTER, N. Y.
HEINS & LA FARGE, ARCHITECTS

Description of Churches

(Illustrations on pages 65-78 inclusive)

SECOND BAPTIST CHURCH, ST. LOUIS, MO.,

Page 65, 66

Mauran, Russell & Garden, Architects

This church provides an auditorium with a seating capacity of 1200, with accessory rooms for the pastor, clerk, and social gatherings. There are in addition a large room for prayer meetings to accommodate 400 people, a ladies' parlor, boys' club, a dining room and kitchen and a Sunday school room seating one thousand. The church is planned in the form of a basilica with vaulted side aisles and clerestory and with large gallery at the western end opposite the pulpit. The exterior walls are constructed of Hy-tex Old Gold Brick, No. 500, mixed, laid in running bond with gray mortar, the colors ranging from a purplish brown to pale buff. The manner in which the colors were used in the walls has created a very unusual effect. The darkest bricks were used at the base and as the building progressed in height, the color was correspondingly lightened until at the top of the tower the lightest buff bricks were used. The decorative trim is of terra cotta and sandstone in colors to harmonize with the brick. The roofs are of red tile. An interesting feature of the scheme is the formal garden with the pool, laid out at the base of the tower, in which the varying tones of the brick are constantly reflected. The total cost of the building was approximately \$200,000.

ALL SAINTS' EPISCOPAL CHURCH AND PARISH HOUSE, OMAHA, NEB.,

Page 67

Thomas R. Kimball, Architect

This church seats approximately 350 people. It is planned in close connection with the parish house, the large entrance lobby, which is the main entrance to the church, being common to both. The large room on the first floor of the parish house is used for church sociables, and directly above it is a large assembly hall reached by two staircases from the entrance lobby. The exteriors of both church and parish house are built of Hy-tex No. 101 Omaha Red Granite Brick laid in American bond, every tenth course being all headers, with a 5/16 inch gray mortar joint, trowel pointed. The design follows English Gothic precedent. The cost of the church was \$65,000 and of the parish house \$15,000.

CHAPEL FOR THE LITTLE HELPERS OF THE HOLY SOULS, ST. LOUIS, MO.,

Page 68, 69

Mauran & Russell, Architects

This Chapel is designed in connection with a Roman Catholic Convent, to which it is connected by the brick passageway shown in the illustrations. Its plan is in the form of a basilica with organ loft and gallery above the principal entrance. The seating capacity is 200. The exterior is constructed of specially selected Hy-tex Brick, No. 506, in varying shades running from light to dark, laid in running bond with gray mortar joints. A good portion of the wall surfaces has been laid in decorative patterns, particularly in the gable and around the entrance on the street front. The total cost was \$23,500.

THE SIXTH CHURCH OF CHRIST, SCIENTIST, MINNEAPOLIS, MINN.,

Page 70

Kees & Colburn, Architects

This building provides an auditorium capable of seating 800 people, with entrances through the main vestibule at the end of the building opposite the rostrum and also at the side. The basement provides reading and committee rooms in addition to a large Sunday school room, all of which are reached from stairways located at either end of the main vestibule on the first floor and also directly from the outside by means of stairways at either end of the principal facade. The building is heated by steam, is equipped with devices for mechanical ventilation and also for both direct and indirect electric lighting. The exterior is constructed of the reddish toned Hy-tex Bokhara Brick in the full range of colors. The tracery of the windows and other architectural trim is of gray terra cotta. The windows throughout the building are of leaded glass. The cost of the building complete was \$125,000.

MOUNT CALVARY EPISCOPAL CHURCH, ST. LOUIS, MO.,

Page 71

Hellmuth & Hellmuth, Architects

The design of this church was inspired by the small country churches of England. There is provided, in the main portion of the building, a seating capacity of 300, and in the wing on the east a space 29 by 47 feet for Sunday school purposes. In the basement of the church space is also provided for a men's gymnasium and for a large guild room with the necessary kitchen and pantry accessories adjoining. The church is executed almost entirely of Hy-tex Nos. 2 and 3 Hard Face Brick with very simple terra cotta trim to accent the architectural design. An interesting texture has been given the wall surfaces by exposing bricks at regular intervals to form the pattern of a cross. The cost of the building complete was \$25,000.

JUDSON MEMORIAL BAPTIST CHURCH, MINNEAPOLIS, MINN.

Page 72

Harry W. Jones, Architect

This building provides a main auditorium with a seating capacity for 500 people and in addition a large space for a modern graded Sunday school so arranged that both sections of the church may be thrown together, thereby increasing the seating capacity to 1,000 people. The basement provides space for a banquet room and kitchen and a separate department in which are located a gymnasium, swimming pool, showers and lockers. The exterior walls are built of rough gray Hy-tex Brick and trimmed with terra cotta of a gray tone to match the color of the brick. The cost of the building complete was \$60,000 or about 20 cents per cubic foot.

THE BRICK CHURCH AND PARISH HOUSE

CHAPEL OF HAYES MECHANICS' HOME, PHILADELPHIA, PA.,

Page 73

Keen & Mead, Architects

This Chapel was built in connection with an institutional group of buildings and has a seating capacity for 110 people. It is connected directly with another building of the group by the covered passageway which appears to the left in the illustration. The exterior is constructed of Roman Size Hy-tex Brick, known as Winslow Iron Spot No. 700, laid in running bond with a 3/16 inch brown mortar joint. The lower portion of the interior walls are also faced with this brick, the remainder of the walls of the interior being finished with plaster. The building has a cubical contents of 45,000 cubic feet and cost approximately \$10,000.

CHURCH OF THE MESSIAH, ST. LOUIS, MO.,

Page 74

Mauran, Russell & Garden, Architects

This church, which houses a Unitarian congregation, has a seating capacity for approximately 540 people. The auditorium is reached by an entrance through the tower and a secondary one at the opposite corner. The plan is arranged with transepts providing additional seating with pews at right angles to those in the main part of the church. The pulpit, together with the pastor's study and the stairway leading to the basement, occupy the entire end of the building opposite the entrance. The basement, which is reached from stairs leading from the main vestibule, provides a large Sunday school room equipped with a stage and dressing rooms and a ladies' parlor, also dining room and kitchen. The exterior walls are constructed of Hy-tex Sand Molded Brick laid in English bond to the height of the water table, and above that, in Flemish bond with salt glazed headers laid with one-half inch gray mortar joints. The building cost complete \$61,433 or about 28 cents per cubic foot.

ST. FRANCIS XAVIER'S CHURCH, ROCHESTER, N. Y.,

Page 75

John T. Comes, John E. Kauzor, Associated Architects

This church is designed in the form of an Italian basilica with side aisles and clerestory and houses a Roman Catholic congregation. It has a seating capacity for 770 people. The principal entrance leads to a large vestibule, connecting directly with the three aisles. The opposite end of the church is taken up by the sanctuary, the boys' vestry and clergyman's room. The floors are of terrazzo with marble mosaic borders, that portion over the boiler room being strictly fireproof. The ceiling is flat with decorative plaster paneling. The exterior is constructed of Hy-tex Falls Creek Velour Brick, in the full range of color and with horizontal texture, laid in Dutch bond with a 3/4 inch flush white mortar joint. A large portion of the wall surfaces is laid in decorative patterns and a distinctive texture has been given to the upper parts of the gable and the tower by the use of a brick diaper pattern set out from the wall. The architectural trim is limestone. The total cubage of the building is 450,000 feet and the cost was \$52,972.

FIRST METHODIST EPISCOPAL CHURCH, SHENANDOAH, IOWA,

Page 76

Badgley & Nicklas, Architects

This building provides, on the first floor, an auditorium 62 by 74 feet, with inclined floor, and a large Sunday school room, which is divided into a main room with two tiers of class rooms across one end, the second tier being reached by means of a balcony surrounding the main hall. The total seating capacity of the auditorium is 610; 455 being the number of seats on the main floor, 120 in the balcony and 35 in the choir. The Sunday school has a seating capacity for 560 people, making a combined capacity of 1170 when occasion may demand. The basement provides beneath the main auditorium a large entertainment room fitted with a stage, check room, etc., and has two entrances direct from the street. The space under the Sunday school room is devoted to a large dining room together with kitchens and space for the heating plant. The cost complete was \$40,000 or approximately 12 cents per cubic foot.

LOWE AVENUE PRESBYTERIAN CHURCH, OMAHA, NEB.,

Page 76

Harry Lawrie, Architect

This church has a seating capacity for 300 people in the main auditorium on the first floor. In addition, the basement provides a large well-lighted space for Sunday school purposes as well as social gatherings. The main entrance to the auditorium is through the tower, and from the vestibule in the tower access is also had to the basement in addition to a direct entrance on the level of the grade on the side of the church opposite to that shown in the illustration. The interior has been so designed that the large stained glass windows play an important part in its decorative effect. The exterior walls are constructed of Hy-tex Brick, No. 550, Extra Dark Red, and are laid up in white mortar with raked joints. The cost complete was approximately \$25,000.

FIRST CHURCH OF CHRIST, SCIENTIST, NEW ORLEANS, LA.,

Page 77

Sam Stone, Jr., Architect

This building provides an auditorium with a seating capacity for 750 people, with ample approaches from the recessed porch on the main facade. The arrangement of the auditorium was especially studied to provide satisfactory heating and ventilating conditions. Warm air is supplied from a blower system through mushroom ventilators which are located under the seats. The exterior walls are faced with light gray matt Hy-tex Brick with the cornices and copings of white terra cotta. The columns and steps are of limestone. The cost of the building complete was \$45,000 or about 18 cents per cubic foot.

SAINT PAUL'S EPISCOPAL CHURCH, ROCHESTER, N. Y.,

Page 78

Heins & La Farge, Architects

The interior of this church, as shown in the illustration, is lined with Hy-tex Brick, Shade No. 59, Winslow Ironspot, of Roman size and laid in a stretcher bond. The mortar joints are small, not over a quarter of an inch in thickness, and are meant to approach as nearly as possible, the color of the brick. All of the openings, including the large arches in the chancel, are turned with a bevel cornered brick of about two-inch cut.

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